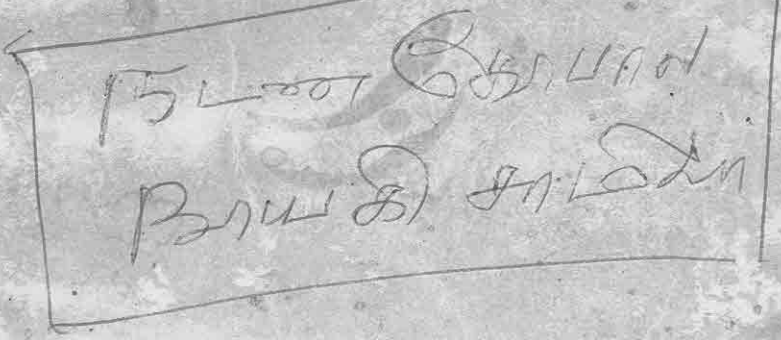
DIVINE KRITI OF SRIMAN

NATANA GOPALA NAYAKI SWAMIGAL



DIVINE KRITIS OF
Sriman
Natanagopala Nayaki Swamigal

(A GREAT BRIDAL MYSTIC)

VOL. I
IN SOURASHTRAM

TEXT IN DEVANAGARI, TAMIL & ROMAN SCRIPTS

TRANSLATION & COMMENTARY IN ENGLISH

BY

Prof. A. SRINIVASARAGHAVAN, M.A.

FOREWORD :

Sangeetha Kalanidhi

Sri. T. L. VENKATARAMA AIYAR,

(Retd. Judge, Supreme Court of India)

PREFACE :

Dr. V. RAGHAVAN, Ph.D.

SIDDHASRAMAM

MADURAI-9 : : S. India

Published by
S. V. NARASINGA RAO,
President, Siddhasramam,
Madurai-9.

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First Edition, 1000 *Copies*, *December*, 1970.

Printed at
Kabeer Printing Works,
Madras-5.

Sriman NATANAGOPALA NAYAKI SWAMIGAL

CONTENTS

	Page
FOREWORD : Sri T. L. Venkatarama Aiyar, Retd. Judge, Supreme Court of India ...	5
PREFACE : Dr. V. Raghavan, Ph.D. ...	7
PUBLISHER'S NOTE : ...	11
INTRODUCTARY THESIS : Prof. A. Srinivasaraghavan, M.A. ...	17
INDEX OF SONGS : ...	41
Our Ideals ...	43
Patrons ...	45
Office-bearers ...	47
KRITIS : Text, translation and Commentary ...	2–127

FOREWORD

"*Sangeeta kalanidhi*"
T. L. VENKATARAMA AIYAR, B.A., B.L.
Retd. Judge, Supreme Court of India

MADRAS
17-12-70

This is a publication by the Siddhasramam, of 12 Devotional songs in Sourashtra tongue by a Saintly composer of Madurai: "Natana Gopala Nayaki". This Ashramam has been founded by Sri Siddha Narasinga Rao in Meenakshipuram on the banks of the Vaigai in Madurai, with the object of promoting our ancient spiritual culture. Siddha Narasinga Rao became early God-minded and went to the Himalyan retreats with the object of meeting Yogis and Seers for acquiring and assimilating spiritual knowledge. He spent many years in Rishikesh, Badrinath and other places and on his return to Madurai he constituted the present endowment of his properties. The Ashramam is engaged in imparting spiritual education to youths. One of the most notable features of the work of this institutions is that it teaches Sanskrit to a large number of youths with the object of imparting to them the spiritual knowledge contained in our Upanishads and Puranas. It is therefore not a matter for surprise that this Ashramam should have made an appeal to many eminent spiritualists all over India who have blessed its activities. Swami Shuddhananda Bharati is one of its great supporters.

In furtherence of its object of promoting spiritual education, the Ashramam has published this work consisting of devotional songs of the saintly composer Sri Natana Gopala Nayaki. It contains 12 of his compositions in

the Sourashtra language and they are printed in Tamil, Devanagari and English scripts, with an English translation and an explanatory note. The Swami was born in Madurai in 1843 and attained Mukti on the Vaikuntha Ekadasi in 1914. While still a youth he withdrew himself from the affairs of the world and devoted himself to the worship of Lord Krishna. He lived so much in thoughts of Him that he began to regard Him as his Nayaka and himself as his spouse. It is this Nayaka and Nayaki Bhāva that is the key note of his songs and it is this that earned him the title of Natana Gopala Nayaki Swami. His songs breathe intense Bhakti in all the 9 modes mentioned in the Bhagavatha and are full of the great passages of the puranas.

As for the music of the pieces, it is possible to assess their full value only by listening to them. Words and Swaras do not bring out Raga Bhava which transcend them and can best be appreciated only by the ears. It may be mentioned that the Music Academy has arranged for a recital of these songs in its coming Conference of Experts. It is stated that the Swamiji has composed several hundreds of songs in the Sourashtra and Tamil languages and some of them have already become popular through the rendering by Smt. Sivananda Vijayalakshmi. It may also be noted that the songs now published are in Rakthi ragas noted for their emotional contents, such as Mukhari, Nadanamakriya, Mohana and the like. There is also a piece in Raga Dwijavanthi. The Public are indebted to the Siddhasramam for publishing these valuable 'Kritis'.

(Sd.) T. L. VENKATARAMA AIYAR

PREFACE

Padmabhushan
Dr. V. RAGHAVAN, Ph.D.
Head of the Sanskrit Dept.,
University of Madras. (Retd.)
Fellow,
Sangeet Natak Academy, Delhi.

MADRAS
21–12–1970

I welcome this publication for several reasons. Following the aim and plan of my *Spiritual Heritage of Tyagaraja*, this book presents in Devanagari script some of the songs of a Saint who had expressed his thoughts and devotional ideas in a language of restricted vogue. This is all the more significant as 'Sourashtra' is little known to the wider world and however few the songs reproduced in this book the world of linguistic scholars will feel grateful to the publishers that they have here easy access to a most interesting language on which adequate scientific studies have not yet been made.

It is probably better known in music circles that a direct disciple of Sri Tyagaraja from the Sourashtra community - Walajapet Venkatarama Bhagavatar-and his pupils and descendants made significant contribution to the art of music and the preservation and propagation of the compositions of Sri Tyagaraja. But

Sourashtra literary and cultural activities - which yet remain to be surveyed systematically - include several poets and devotional poems and versions of well - known sacred texts in Sanskrit, as also music composers.

The underground roots of the Bhkati tradition which run all over the sacred land throw up here, there and everywhere shoots of saintly manifestations, which expressing themselves in diverse language media and other regional milieu, have through the centuries, reinforced and kept the tradition live and active through the centuries. In this tradition, music, dance and dance-drama had poured their creations to enrich it and to make it more readily acceptable to the people at large. One of the noble souls who belonged to this twin tradition of *bhakti* and *sangita* is the Saurashtra Saint Natana Gopala Nayaki Swami of Madurai.

The life of the Swami has been told in separate books in Tamil and English, as also in the introduction to this book by Prof. A. Srinivasaraghavan. In the present effort, his devout followers, Sri S. V. Narasinga Rao and his associates, of the Siddhasramam, Madurai, have projected the musical side of the Saint to the world outside Tamil Nadu. The Saint, as is clear from the songs presented in this volume, was

a strict adherent of the Srivaishnava doctrine of *Prapatti* and a firm believer in the observance of the prescribed rituals of *Samasrayanam*, the recital of the *Dvayam* etc. In his songs, unlike other Saints, who denounced the formal observances and emphasised the content and substance of true devotion, our composer exhorts devotees to follow the acts of devotion. He also emphasises separately in a whole piece and in several pieces in a general way, the effective role that the Guru has to play. The necessity for detachment from material pursuits (*Vairagya*) form the teachings of more than one song. Above all, like other adherents of the *Bhakti-vedanta-marga*, he also insists on the repetition of God's Name, *NAMA*. **Thus Natana Gopala Swami's Kirtanas fall in line with and form part and parcel of the body of Kirtanas of the galaxy of Karnataka music composers from Purandaradasa to Tyagaraja and the still later ones.**

In addition to the text in Devanagari, those responsible for this edition have added a text in Roman script, English translation and an exposition of the contents of each *Kirtana* on the background of the literature of *Bhakti* and *Vedanta*; particularly the *Pasurams* of the Alwars in which the composer was soaked. These are very well brought out by Prof. **A. SRINIVASARAGHAVAN**, to whom we owe the English translations and expositions of the songs.

I congratulate the Siddhasramam and Sri Narasinga Rao and on the occasion of the release of this book along with a recital of select compositions of the Saint at the 44th Conference of the Music Academy, Madras, I wish those connected with the Saint and his Adhishthanam bring out an edition of all his songs with music notation.

V. RAGHAVAN

PUBLISHER'S NOTE

Madurai! This historic city where Periazhvar sang the Pallandu for Bhagavan Sri Vishnu; this Jivanmuktipuram (ஜீவன்முக்திபுரம்) hallowed by great Siddhas and Bhaktas who lived here; this Koodalmanagar (கூடல் மாநகர்) where various religions, arts and cultures thrive in harmony; this Divyakshetram also famed as "The City of Temples" (கோயில் மாநகர்), "The City of Festivals" (விழாமலி மூதூர்), "The City of Arts" (கலைமலிதிருநகர்). The Tiruppugazh Mandapam of the Holy Temple of Devi Meenakshi wears a festive brilliance. The city celebrates the glorious Jayanti Mahotsavam of "The Light of Madurai", the great Sri Natanagopala Nayaki Swamin who was the incarnation of Andal and Radha in a man's form. The main feature of this Aradhana Festival is the illuminating musical discourse on the soul-stirring Sourashtram songs and teachings of the Swamin by 'Sollin Selvi' Srimathi Sivananda Vijayalaksmi. The melodious kritis rendered by the well-known Pravachanist touched the heart of the millions in the audience.

Ministers of the Central and the State Governments and high celebrities of the country presiding over the function, speaking on and listening to the wonderful life of Sri Nayaki

Swamin was a daily occurrence. Professor A. Srinivasaraghavan had the opportunity to preside on one of these days. The Professor recalls during his speech how he happened to see a portrait of Sri Nayaki Swamin in a pious household at Paramakudi (in Ramanathapuram District of Tamil Nadu) and how the saintly form and features of the Swamin captivated his mind at first sight. "Who is this great soul shining like all the Alwars put together? What are his teachings? Who can enlighten on his greatness?". With these thoughts the Professor was lost in a reverie. Days, weeks and months rolled by on his return home. And now, he finds himself not only participating but also presiding over the celebrations for the very same Saint! "A mysterious coincidence and blessing indeed!" feels Prof. Srinivasaraghavan. Tears roll down his cheeks, intense emotion chokes his voice and the great scholar stands speechless for quite some minutes in ecstasy. This incident melts the hearts of thousands of men and women in the audience Words come out by and by, and the address of the President punctuated with short spells of ecstacy comes to a gradual conclusion.

Thereafter came the exalting voice of the 'Sollin Selvi'. The unique Kritis and Namavalis of the Swamin rendered on the lines of Purandaradasa and Thyaga Brahmam and the invaluable teachings therein expounded by Smt. Vijayalakshmi in her own inimitable and

thrilling manner, made everyone smitten with devotion for the Lord.

"Should not the world know these elevating ideas much better? Should not the society resurrect itself following the foot-steps of the Swamin's life of vast charity and nobility?" These were the reflections in the mind of Siddha Narasinga Rao (now President of the Siddhasramam) in the audience. Providence willed his ambition may fructify through the Siddhasramam as the fortunate instrument. That the same devoted soul in the person of our esteemed Prof. A. Srinivasaraghavan should come to aid with his luminous translation and commentary in English for the sacred kritis of the Swamin was also perhaps pre-ordained by Divine Will. Siddhasramam bows in all humility to the spontaneous mercy of the Almighty in bringing together all those who have contributed with their talents or cash donations towards the making of this book.

Select kritis of Sri Nayaki Swamin in original Sourashtram or Souraseni language (which is one of the five Prakrit languages viz., Magadhi, Ardhamagadhi, *Souraseni*, Maharashtri and Panchali)

माहाराष्ट्रीं मागधीं शौरसेनीं
गौडीं लाटीमित्थमन्यादृशीं च।

மாஹாராஷ்ட்ரீம் மாகதீம் சௌரஸேநீம்
கௌடீம் லாடீம் இத்த மந்யாதீருசீம் ச.

—Sankalpasooryodaya

Goudee—ardhamagadhee
Laatee—Panchalee

are now given in Devanagari, Tamil and Roman characters with translation and commentary in English. The ancient grammarian, Panini who popularised the Sourashtram language has, while referring to the phonetics of ranga-varnas in one of his books, cited the example of the pronunciation of a woman of the Sourashtra community thus:

यथा सौराष्ट्रिका नारी तक्रौं इत्यभिभाषते ।
एवं रंगाः प्रयोक्तव्याः से अरौं इव खेदया ॥

—"Paniniya Shiksha", Verse 26.

[Just as the butter-milk selling woman of Sourashtra pronounces the word 'Takra', the final vowel of which has more than two maatras, the ranga-varnas too must be pronounced.]

The ancient Tamil classic, Tolkappiyam declares the inspired words of men of divine enlightenment as verily mantras:

நிறைமொழி மாந்தர் ஆணையிற்கிளந்த
மறைமொழி தானே மந்திரம் என்ப.

Understanding and reciting Mantras confer all benefits on man. Saint Tirumoolar says, "Listening to the words of the Guru and reflecting upon his sacred form.....confers enlightenment":

தெளிவு குருவின் திருமேனி காண்டல்
தெளிவு குருவின் திருநாமஞ் செப்பல்

தெளிவு குருவின் திருவார்த்தை கேட்டல்
தெளிவு குருவுரு சிந்தித்தல் தானே.

—Tirumoolar Tirumanthram, 139.

This book is published with a view to enable one and all to attain lasting bliss by reciting the Mantra-like kirtans of Sri Nayaki Swamin.

We offer our heart-felt thanks to Messrs. K.L. Srinivasaier Sons, K.L.S. Narayanaswami and K. L. S. Subburaman (late) of Madurai for their munificent donation for this book and support in the constructive work of the Siddhasramam.

We are much indebted to Prof. A. Srinivasaraghavan, M.A. for his lucid translation and commentary in English with copious quotations from the hymns of Alwars and other scriptures. We are grateful to Sri T.L. Venkatarama Aiyar, Retired Supreme Court Judge, Madras and a Patron of the Siddhasramam for his generous support in our endeavours and his kind Foreword to this book. We are much obliged to Dr. V. Raghavan Ph.D. who, on hearing about the musical kritis of Sri Nayaki Swamin readily agreed to give the Preface.

Our thanks are due in no small measure to Sri K. L. N. Janakiram, Madurai, 'Sataari-Sevaka' Sri V. Krishnaswami Sarma, Sri V. Venkatesaier, Sri T. N. C. Varadan, B.A., all three of the LIFCO, Madras; Sri M. S. Mahadeva

Iyer, Sri S. R. Sarangapani, M.A., Sri V. A. Devendran, M.A., Sri K. R. Sethuraman, B.Sc., B.Lib., and all other friends and well-wishers at Madras and Madurai who have rendered invaluable help in the preparation of the book. Messrs. Kabeer Printing Works, Madras deserve our sincere thanks for their fine execution of this book with four different scripts.

Madurai,
23-11-70.

S. V. NARASINGA RAO,
President, Siddhasramam.

Professor A. SRINIVASARAGHAVAN, M.A.

SRI NATANAGOPALA NAYAKI SWAMIGAL
THE BRIDAL MYSTIC
(INTRODUCTORY THESIS)

" Achyut and Govind—Thus sing, O mind!
Shed thy shame, come out and sing.
Aloud and ever sing Hari's name,
No other way is there for Release."

This was the song with which the streets of the holy city of Madurai were ringing about a hundred years ago. Men and women, young and old, the learned and the unlettered—all joined in chorus and followed the saint as he, in Gopibhaava, sang and danced out of love for Krishna, the cowherdboy. He, we may as well say 'she' was dressed in a saree like a Gopi; her beautiful locks of hair were beautifully plaited and bedecked with flowers; her face shows with the tilaka on the forehead, nose-screw in the nose and ear-rings in the ears, necklace around the neck and bangles on her hands. There was a bejewelled belt around the waist and tinkling anklets around the ankles. That was Natanagopala Nayaki Swamigal, a saint and a bride at once—a saint because he was devoted to Sri Krishna, a bride since 'she' was wedded to Him. The holy streets of Madurai bore the footprints of the saint as he moved about from house to house. The houses of the Sourashtra citizens were echoing with his sankeertans, couched in Sourashtram or

Tamil. The songs of this bridal mystic are being heard ever more now and there is a renaissance, as it were, of those songs. We shall also join in this spiritual renaissance and make ourselves blessed with some thoughts about the life and songs of this bridal mystic—Sri Natanagopala Nayaki.

It was divine dispensation that sent out about a thousand years ago from the old Sourashtra kingdom hundreds of Sourashtra families to the distant Vijayanagar in the east. There they stayed till the fall of the Vijayanagar Kingdom five centuries after. Then they migrated to the Tamil Kingdom and settled in Thanjavur, Tiruchirapalli, Madurai, Salem and other places. The Sourashtras had a culture of their own and they willingly assimilated the culture of Andhradesa when they were there, and Tamil culture when they came here. They mixed with all freely maintaining at the same time their individuality. Generally all of them were of fair complexion and well-built body and their main occupation was spinning and weaving.

'Koppaan' is one of those families of Sourashtra Brahmins that had settled in Madurai and made it their home. Towards the beginning of the last century, in that family there was one Rangarya, and his wife was Lakshmibai. They were carrying on their vocation of spinning and weaving. They had two sons and five daughters and the younger

son was Ramabhadra. Even from birth, there was something strange and uncommon about him. He would often be found in solitude in silent meditation when the other children of his age would be laughing and playing with toys and dolls. At the age of five he was put in school, but there he was like a fish out of water. He was stopped from going to school since he could not make any progress.

Rangarya put him in the shop for writing accounts. But Ram-nam was the only entry made by him in the account books. Rangarya then wanted Ramabhadra to try the hereditary profession of weaving. The dutiful son obeyed and sat before the loom. But the clap of the moving shuttle put him in mind of Ram-nam japa. Japa continued and the loom stopped. The father saw that Ramabhadra was unsuited to that work also. The loving parents were in a fix not knowing what to do with that problem-child of theirs. To give a change, the family shifted their residence to Tirubhuvanam near Kumbakonam in Thanjavur District and pursued their profession. But Ramabhadra was attracted more by the imposing towers of Sarangapani and Oppiliappan than by anything else. After some time they came back to Madurai and settled permanently in Palmal Cross Street.

Now Ramabhadra was eight years old. One night he left home, wandered in the streets brooding over his own thoughts and slept on the pial of a house near Periya Vilakkuthoon

(Blackburn Square) in Madurai. Shortly before dawn he had a dream of a man in ochre robe asking him to get up and come. The boy awoke and to his wonder, found near him a book which the man in the dream had in his hand. Ramabhadra walked with the book, and the rising sun saw the budding boy-saint in a cave at Tirupparankundram, one of the six holy hills specially dedicated to Lord Subrahmanya. There he began to lead a life of austerity. He never went out, but lived upon whatever was offered to him by casual visitors. Very often he ate Kattraazhai (aloe) and Etti fruit (nux vomica). After some time the mother of Ramabhadra came to know that he was in the Guhasram cave of Tirupparankundram and went there. She appealed to him to come home. But he, in all humility, prevailed upon her to leave him to God and said, "If you want to do any help, give me a begger's bowl". The disappointed mother did as he said and returned home with a heavy heart.

Ramabhadra remained in the cave of the hill and continued his penance for twelve years. One morning he heard an invisible voice which commanded him to go to Paramakudi in Ramnad District and seek the guidance of one, Nagalinga Adigal there. Accordingly Ramabhadra took leave of Tirupparankundram and proceeded to Paramakudi to meet the master. The same day Nagalinga Adigal had a vision in which he was told that a young man would

be coming to him and he should accept him as a disciple and instruct him in the path of Raja Yoga. Nagalinga Adigal was waiting for the arrival of the disciple. Ramabhadra came and saluted him and prayed for light. The master initiated him in the path of Raja Yoga and in the worship of Siva. Ramabhadra smeared his body with holy ashes and wore garlands of Rudraksha beads round his neck, wrists and arms. He was given the name of Sadananda and he became an ardent devotee of Siva.

After getting instruction from the master, Sadananda took a vow of silence and practised Raja Yoga. He attained a state of perfection in that Yoga and became—possessed of mystic powers with which he could work wonders. People came to him to have their desires fulfilled and their evils removed by his blessings. Sadananda Siddhar set out on a pilgrimage and moved slowly from village to village. Wherever he went, people flocked to him for help. Even kings like Muthuramalinga Setupati, Raja of Ramanathapuram and Gauri Vallabha Thevar, Raja of Sivaganga welcomed and honoured him. When he stayed at the palace in Sivaganga at the Raja's request, he performed many miracles. One such was as follows: He was buried in a hermetically sealed underground chamber and left there, securely locked. After some days, when the chamber was opened, it was found empty and he was not there. Almost immediately news

came to the wonder of all that Sadananda Siddhar was seen going towards Madurai. Later in the "Vidin Thope" to the east of Madurai, a serpent was protecting him from the hot rays of the sun with its expanded hood.

Such was the greatness of Sadananda Siddhar who was almost worshipped by all in wonder. But in spite of all this honour and greatness, he felt as if there was a void in him and that he should seek something which would give him peace.

In the course of his wanderings Sadananda Siddhar came to the holy hill, Tirumaliruncholai where the temple of Alagar is situated.

"'Tirumaliruncholai malai' said I; at once
Thiru Maal came and entered it in full."

These words of Nammalwar about that Hill seemed to prove true since the heart of Sadananda Siddhar derived some comfort when he was there. They also gave rise to a yearning in him to worship Nammalwar. So from there he proceeded to Alwar-Tirunagari, a place dedicated to Adinatha, the Lord, and hallowed by Nammalwar, the mystic.

Ramabhadra's coming to Alwar-Tirunagiri marks a turning point in his life; for it was here that our 'Natanagopal' was born. Sadananda Siddhar who was a great devotee of Siva and whose body was smeared with holy ashes and adorned with Rudraksha maala reached Alwar-Tirunagiri and went to the temple eager to worship the Saint Nammalwar. As he

entered it, the tune of a sweet song fell upon his ears and arrested his attention. His feet naturally moved towards the place from which the song came. There he saw a devout Sri Vaishnava singing to the tune of a lyre, the hymns of Nammalwar before the Lord and the Alwar. He had the dvaadasa-oordhva pundra i.e. the twelve namams on the forehead and other parts of the body and garlands of lotus-seed beads and tulasi around his neck. Oblivious of all things around him he went on singing. His face was beaming with joy and tears of devotion were trickling down his cheeks. He was a great devotee of Vishnu and had dedicated himself to the service of the Lord. Daily he came to the temple and sang the hymns of Nammalwar during worship. His name was Vatapatra Arya, and was generally known as the 'Araiyar Swami'. Sadananda Siddhar was unconsciously drawn towards him and wanted to meet him and get his blessings. So he stood there waiting.

Sri Vatapatra Arya finished his service and came out. Sadananda, who was waiting, fell at his feet and requested him to accept him as his disciple and redeem him. The noble Vatapatra Arya was touched by his earnestness. He lifted up Sadananda and taking him warmly by the hand led him home. There Sadananda narrated his life-story and renewed his prayer for redemption. Vatapatra Arya gladly agreed to initiate him in the path of Sri Vaishnavism

and conducted the consecration ceremony known as Pancha-samskārā or Samāsrayaanam. He gave Sadananda Drishti-deekshaa, Mantra-deekshaa, Sparsa-deekshaa and Naama-deekshaa —the consecration by sight, by Mantra or Mystic syllables, by touch and by name. The Sri Vaishnava-naama of 'Natanagopal' was bestowed on Sadananda Siddhar. And Natanagopal was born. All the austerities practised by Ramabhadra at Tirupparankundram for twelve years and the yoga performed by him at Paramakudi as Sadananda, the disciple of Nagalinga Adigal found their fruition in his becoming the disciple of the great Vishnu-Bhakta, Vatapatra Arya and in his taking the spiritual rebirth with the name of Natanagopal. When we read the life of Ramabhadra and the transformations in it, we are apt to be reminded of the life of Tirumazisai Alwar who also passed through several stages and who speaks with just pride :

" Saakya system we did learn,
And Jaina system too we learnt ;
Study we made of Āgama books
That Sankara did propound and teach.
And now by fortune we have reached at last
The God with complexion blue and lotus eyes.
Bereft of all the evils we are now
And nothing exists beyond our reach "[1]

1. " சாக்கியம் கற்றேம் சமண்கற்றேம் சங்கரனூர்
ஆக்கிய ஆகமநூல் ஆராய்ந்தோம்—பாக்கியத்தால்
செங்கட்கரியானைச் சேர்ந்தோம் யாம்தீதிலமே
எங்கட்கரிய தொன்றில்."

When Natanagopal emerged from the house of Vatapatra Arya, he was a perfect Sri Vaishnava, both in mind and form. The twelve namams and beads of lotus-seeds and Tulsi adorned his body; the nectar-like names of Vishnu were on his lips. Natanagopal stayed at Alwar-Tirunagiri as he wanted to equip himself by studying the books on Visishtadvaita Philosophy. He sat at the feet of Vatapatra Arya and studied the Tiruvaimozhi of Nammalwar, Sri Bhashya of Ramanuja which is a commentary on the Brahma Sutras of Vyasa and Gita-Bhashya of Sri Ramanuja. As Natanagopal was emotional by nature, the hymns of Nammalwar appealed to his mind very much and particularly those hymns sent him into raptures which describe the experiences of Nammalwar as Parankusa Nayaki—a lady pining for the company of Sri Krishna or rejoicing in his union. And in the manner of Nammalwar, Nayaki-bhaava or Bridal Mysticism took root in Natanagopal, which later blossomed and made him Natanagopala Nayaki.

The study of the works of Andal gave birth to a desire* in the mind of Natanagopal to go to Srivilliputtur and worship Andal. For She is the Eternal Bride of the divine bridegroom and the ideal for the Alwars whose divine outpourings are modelled, as it were, upon Her

* " புண்ணியஸ்தலமாம் ஸ்ரீவில்லிபுத்தூருக்குப் போய்ச்சேருவது எப்போது " is one of his songs.

enjoyments of the Lord. So with the permission of Vatapatra Arya, his master, he went to Srivilliputtur and stayed there worshipping Andal and visiting places which were hallowed by their association with Her.

Andal sent Natanagopal to the Lord of Her heart, Alagiamanavala (Ranganatha) at Srirangam. There he enjoyed the bliss of the Lord of Sleeping Beauty, and went into raptures. He sang and danced in joy. The Jeeyar Swami of Srirangam was much impressed by the inordinate love of Natanagopal to Ranganatha which approximated to that of a lady. Inspired by Lord Ranganatha and in His very presence, the Jeeyar accosted him as 'Natanagopala Nayaki' and that became his name ever since. His disciples refer to him out of respect as 'Nayaki Swamigal'.

Like Nammalwar, who was God-intoxicated and who in his bridal form is referred to as Parankusa-Nayaki and like Tirumangai Alwar who is referred to as Parakaala-Nayaki, Natanagopala Nayaki also was God-intoxicated. He experienced the joy of union with Lord Ranganatha and the pangs of separation from Him and burst out in songs couched in Sourashtram or Tamil Language.

After some years of stay at Srirangam, Natanagopal set out on a pilgrimage and visited Tirupati, Kanchi and other holy cities worshipping the Bhagavans there. On his way back he came to Tirubhuvanam near Kumba-

konam. There a lady received him with great respect and love, and placed before him a plate on which were arranged a silken saree, blouse, and many ornaments usually worn by a lady. She said that she had taken a vow to offer all her ornaments to Natanagopal if she should have a child and she was discharging the vow then, as she had one. Natanagopal thought for a while, not knowing what to do with the jewels. Suddenly the idea flashed in his mind that it was God's will that he should thenceforth appear in the robes of a lady quite in consonance with his name Natanagopala Nayaki. So he accepted them and casting off the man's attire, dressed himself in the Bride's garments and put on the jewels also. The new transformation sent a thrill through his body and he began singing the praise of the Lord. And this is the pen-picture of Nayaki Swamigal that was given at the beginning of this monograph.

Natanagopala Nayaki returned to Madurai. There he would go along the streets singing the names of God. He would take whatever was offered voluntarily and bring it home. He would prepare food and offer it, first to God. Then he would share it with those that were in need of it. Then he would spend the day in Bhajan and Keertan. This was his daily routine. Gradually he became the centre of a band of devotees who were always with him and would partake in his Bhajans.

Every year Natanagopala Nayaki would go to Srirangam to worship the Lord on Vaikunta Ekadasi day. (He would abstain from taking any food on Ekadasi day and spend the entire day and night in chanting the names of God and dancing and worshipping. Next day, i.e. on the Dvadasi day, he would offer food to all Bhaktas first and then would break his fast.

One year Nayaki Swamigal started for Srirangam taking some money with him to cover the expenses for feeding the Bhaktas on the Dvadasi day. On the way somebody ran with that money when Nayaki Swamigal was lost in thoughts of Bhagavan. When the Swamigal saw that the money was lost, he felt sorry for a moment that he would not be able to feed Bhaktas at Srirangam. Next moment there was a change in him: he shouted with joy and danced and said: "Gopal who stole the butter of the Gopis in Gokul has stolen this money here. I have the good fortune to feed Him here on the way even before the scheduled day." Swamigal proceeded to Srirangam unperturbed. But the time Nayaki Swamigal reached Srirangam, his disciples had come to know of the loss of money and they decided to make good the loss. Money came pouring in. Nayaki Swamigal was overjoyed, and exclaimed that he was very fortunate since he was able to feed the Lord at two places that year, on the way and at Srirangam.

Thus Natanagopal Nayaki Swamigal lived, moved and had his being in God. His keertans became very popular and began to spread; they were sung not only in Madurai, but also in Trichy, Thanjavur, Salem and Madras etc.

One year it so happened that Nayaki Swamigal was not able to go to Srirangam for Vaikunta Ekadasi and stayed at Madurai. On that day a great procession was arranged in which all the citizens enthusiastically took part and Swamigal was taken round the streets of Madurai in a palanquin to the accompaniment of music and Nama-sankeertan. The whole city was jubilant and had a festive appearance.

The next year also on Vaikunta Ekadasi day, the Swamigal was taken in procession in horse coach. Meeting his select disciples in their homes the next day, the Swamigal uttered prophetic words. Said he to one: "Last year's procession was in 'Dandi' (palanquin): this year it was a 'Bondi' (coach). Next year you shall see the 'Khandi' (hollowed ground)." The disciple wondered what he meant. To another the Swamigal expressed his wish to prepare a place for his final internment at Kaadakinar on the Alagarkoil Road and facing the idol of Lord Narasimha of Yanaimalai Temple. The perturbed devotees sensed something unhappy but carried out the Guru's bidding.

On the night of Ashtami before Vaikunta Ekadasi of the third year (1914), the Swamigal

felt slightly exhausted. He saw the impending end of his bodily existence and asked to be seated comfortably. Gathering his breath, the Swamigal sat in meditation for two days and nights. On the third day, it was Ekadasi and the star Krittikai, a rare combination occurring once in twenty years. At about 11 a.m. the Swamigal opened his eyes and broke into a loud laughter. "Hari" he exclaimed looking up, and then closed his eyes gently. A rare brilliance lit up his face and a beaming smile adorned his lips. The glow of life fled out of his physical body to permeate the whole universe.

The memorable annual procession this year saw only the mortal remains of the saint carried in the palanquin. With sacred bath and floral decorations, the body was interred in a sitting posture at the same place prescribed by him at Kaadakinar. The time also coincided with his birth-star Mrigasirsham.

Devoted citizens of Madurai have built an Adhishtanam. This was later developed into an imposing shrine with a beautiful idol of Lord Krishna as Natanagopal. It is situated as though the Swamigal is waiting to catch a glimpse of Lord Alagar as He passes by on his way to and from Madurai during Chitra Pournami festival every year. "பரிமேல் வரும் அழகா பாதமருள்வாய்" is a keertana of the Swamigal on Sri Alagar. The place has a rare charm with peace and sanctity reigning

supreme. Visitors to Alagarkoil halt here to have darshan of Sri Natanagopal and pay homage to the Immortal Soul of the Saint fulfilling the desires of earnest devotees in a marvellous way.

Before concluding, I should like, on this occasion when a few of the keertanas of Nayaki Swamigal are being published with a rendering in English for the first time, to touch on some of the major aspects delineated in them.

Even a casual reader will find that there is a ring of devotion and sincerity in all the keertanas and that the sentiments contained in the hymns of the Alwars find an echo here. There are hundreds of keertanas and all of them, whether in Sourashtram or Tamil Language are couched in a lucid style and simple manner that even children will love to learn and sing. All the keertanas are set to music and different Ragas and various Talas are handled with great dexterity. Their charm is enhanced by rhythm and melody, rhyme and alliteration. Poetical conceits also set off the beauty of the compositions. I shall content myself by referring to the poetical beauties in a few of the Tamil Keertanas of Nayaki Swamigal.

The fickle nature of the mind is described in several places with homely similes :

[1] "Like the lamp that flickers
When placed on a river-bank breezy
My mind doth waver again and again."

1. "ஆற்றங்கரைத் தீபமென அலைகுதே என் நெஞ்சம்"

[2] "Like the flame in an air-free place,
bereft of motion my mind too was.
But that, indeed, was long before."

[3] "Sullied has my heart become,
Like unto the mind of sinful men
That practise not the rules of Dharma."

Nayaki Swamigal describes his distress at the time of separation from thus :

[4] "Like unto a worm caught in scorching sun,
I writhe and groan and lean become."

The relief that the mind gets in union is described as :

[5] "Like unto the crops that had cloud and rain,
Fresh I grow and dance with joy."

The futility of idle talks is given a beautiful comparison in a Sourashtram Keertana :

[6] "Idle talks are like weeds
That grow again even when cut".

We can see the solicitude of Nayaki Swamigal for the erring humanity. He has a soft heart and cannot bear to see the men treading the forbidden path. His great desire is that all men should become god-minded and godly. He

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2. "நீவாத தீபமென முன்நின்றதே என் நெஞ்சம்"
cf. "यथा दीपो निवातस्थो नेङ्गते सोपमा स्मृता"
—Bhagavad Gita.
3. "அறம் புரியாதார் மனம் போலே அழுக்குற்றதே நெஞ்சம்"
4. "வெயிலிலகப்பட்ட புழுப்போல மெல்ந்தேனே"
5. "மழையைக்கண்ட பயிரதுபோல மகிழ்ந்து வளர்ந்தாட"
6. "कटॅतिन् हॉडयि भज्जि सॉक"

takes pity upon those, who, in ignorance, are fondly running after food and clothes, but forget the merciful God, Who is waiting eagerly to redeem them. As though he is asking a favour of them, he begs of them to turn away from world and come to God. He sounds a note of warning that life is fleeting and mundane things are all transient, and advises them to seek God before it is too late. There will come a time in the life of all men when the frightful servants of Yama will come and drag them by ropes and they will be lying helepless surrounded by weeping kinsmen who have love only for his wealth, and not for him. Swamigal Says :

[7] "Ask they will, 'what have you kept and where?'
If 'No' you say, they fly at you.
They will mock and spurn and say,
'Fie on you! Are you a man'"

So he asks men to take time by the forelock and do Bhakti to Sri Krishna who will never desert them. He declares that it is not difficult to propitiate Krishna ; for He does not want anything more than the chanting of His names. The observance of daily rites enjoined by the Sastras should not be abandoned by a man who seeks redemption. It has a twofold benefit since it dispels sins and pleases God. Sastras are but His commands. Nayaki Swamigal devotes a fairly long Keertan

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7. "कोट् काय् थॅवि हियास् मॅन् पुसनु
कॉट्टि कै न्ही मॅनत् तू काय् मॅनिक् मॅन् असनू"

to strees the importance of a pure and faultless life. In that Keertan he enumerates all the virtuous acts that a man should do to qualify himself for the Moksha and by way of contrast, lists all the sinful acts that a man should carefully shun. He lays special emphasis on the observance of daily rites like bathing in the morning, wearing namam (cast mark) on the forehead, doing Sandhya and worshipping God. This keertan can be studied with advantage not only by Sourashtras but others also.

The fundamental doctrines of Visishtadvaita (Panorganismal Monism) are found interspesred in the keertanas, for instance the Supreme Godhead, Daasya-Bhaava and Madhura-Bhaava. Nayaki Swamigal declares in no uncertain terms and in an uncompromising manner the superiority of Sriman Narayana over all the Gods including Brahma, Siva and Indra. He proclaims that there is no God greater than Hari and all other Gods are but individual souls (Jivas) in bondage. He says :

[8] " From whose foot does Ganga flow ?
And on whose head again a place it finds ?
Who is again the Brahman Supreme ?
Other than Hari, our Sri Venkatesh,
No God there is, know ye all."

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8. "कॉङ्कु पायिर् गॅङ्क कॉङ्कु दॉयिर् सेस्ते
कोन्रे परब्रह्मु—अम्रे
वॅङ्कटेश हरि विना देव् न्ही "

[9] " All the Gods, Brahma inclusive
Are but Jivas, souls in bondage
This is what the Vedas reveal,
This is what the Gita declares,
And this is what the wise men say,
Men that know the Upanishads well ".

So long as a person lives in this world, he must render service to God and it is the surest way to please God. The service must not stop there, it must extend to service to the devotees of God (Bhagavata). This is the Daasyabhava already referred to.

[10] " Sri Bhashya of Ramanuja also supports this, one can see ".

Swamigal also warns that they must not commit sins against Bhagavatas since it displeases God very much and therefore a greater sin.

The ontology of Visishtadvaita finds a place in the keertanas of Swamigal. Chetana (Sentient Soul), Achetana (Non-sentient matter) and Iswara (the Ruler) are the three Tattvas. Isvara is Sriman Narayana. Chetana and Achetana are subordinates to Him and are His bodies, and He is their Atma. This is the Sareera-Sareeri-Bhaava or Body-soul-relationship that exists between the Lord on the one

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9. "ब्रह्मादि देवुनु जीवात्मानूस् वेदुमु से ये गीतामु ये
वेदान्तुन् जनास्तॅन् सङ्गिर्हियास् "

10. "रामानुजभाष्यं सॅप्पुवो
रामानुज गुरु ध्यान् करि जिप्पुवो "

hand and all other objects on the other. It is a sin to say that Jiva is Brahman.

11 " If one doth say that Brahman I am
Sins to one will accrue, sure.
Him the sins never will leave."

Nayaki Swamigal again declares that Visishtadvaita alone will give right knowledge.

12 " Visishtavaita does wisdom give.
Visishtadvaita leaves, wisdom goes.

We can see how much of regard Nayaki Swamigal has for the Alwars and their Hymns :

13 " Know ye all the Alwars' Hymns ;
All sins will die root and branch.
Keep this fact firm in mind."

In the keertanas of Natanagopala Nayaki Swamigal we find reference to another very important tenet of Sri Vaishnavism because of which it is known as Suddhanta Siddhanta—the Doctrine of the (Queen in the) Harem. The relationship between the Jivatma and the Paramatma is very much like that between the Queen in the Harem and her king. Hence, that name Suddhanta means : அந்தப்புரம். To explain : the Queen in the harem lives only for the sake of the king ; whatever she wants, she takes from him ; and she does not seek the

11. "ब्रह्मं मी मॅनॅत् पाप् अवै जाना"
12. "विशिष्टाद्वैतं विवेक् दैयि
विशिष्टाद्वैतं सॉडॅत् विवेक् जायि"
13. "आळवारुनु गन्नि जनेत् पाप्
मूळ्सॅर जाय यॅमॉ मॉन्नु उनेत्"

help of any other person for anything ; Just as the Queen is thus devoted to the king alone, the Jivatma, who is subordinate to the Paramatma, is like his Queen and all his relationship is with him only. It does not mean that he hates others, but he is indifferent towards all others, be they men or Gods. This kind of King-Queen relationship between Paramatma and Jivatma is known as Madhura-Bhaava. That is the way shown by Andal and the Alwars.

In a keertana in Tamil, Nayaki Swamigal says :

14 " Know ye that all the hosts of Jivas
Are almost like ladies before the Lord "

Many of the keertanas of Nayaki Swamigal are in the Madhura Bhaava or Nayaki Bhaava. Several moods of a lady in relation to her husband are delineated in them, for instance joy and distress, anger and despair. In some keertanas Natanagopal Nayaki appeals to the lover Sri Krishna to come and save her. She warns that if he does not come at once He runs the risk of losing the good name He has earned that He is a merciful Lord and so on. In a few, she accuses Krishna that He must be really hard-hearted since He is indiffernt to her when she is undergoing untold sufferings. A few others are addressed to the mind which is the most intimate companion with whom she can share

14. " ஜீவாத்ம கோடிகளெல்லாம் ஸ்திரீப்பிராயம் என்றறிவாய் "
"स्त्रीप्रायमितरम् सर्वम्" is what the Rishis say.

her secrets. In some keertanas she accosts her sakhis (female companions) and shares with them her joy of union or pangs of separation.[15] She begs of them in some to go as messengers and bring Him or His message. Though she is angry with the Lord when she speaks to her companions, she says He is kind and will certainly come. If He does not come, she begs of them to bring at least the dust of His feet and smear it on her body to alleviate her suffering[16] even as Andal does. She instructs them to ask Him if it is a crime to love Him[17]; if He has forgotten His promise that He would never part from her[18] but has really left her to pine and waste in separation. She cries like Andal that her bosoms thirst for Him more than herself[19]. Nayaki says like Alwar the whole world seems to be in distress like herself, and shares her sorrows and He must come at least to relieve them, if not her. He is not by her side, she does not want

15. "வந்தனம் செய்கின்றேன் மனம் வைத்தழைத்து வாடி"

16. "திருவடிப்பொடியைக் கொணர்ந்து தேகமெங்கும் பூசு"
of Andal's words:
"போட்கன் மிதித்த அடிப்பாட்டில் பொடித்தான் கொணர்ந்து
பூசீர்கள் போகாவுயிரென்னுடம்பையே."

17. "குற்றமோ கொண்டாடினது கூறுயடி தோழி."

18. "என்னை விட்டால் சுகமில்லையென்றுன் முன்னேபோய்
நில்லாய்."
"ஒருபோதும் மறக்கேனென்றுரைத்தானே."

19. "முகுந்தனைக்காணுமல் முலைகளிடர் தீருமோ ?"
cf. Andal's:
"கொம்மை முலைகளிடர்தீர கோவிந்தற்கோர் குற்றேவல்"

anything—toilet or flowers—and spurns them[20]. In short her body and limbs that He does not want, are of no consequence for her[21]. In the same way in the joy of reunion she forgets all sufferings and exclaims "Now that the handsome Krishna is with me, what more do I want? All my desires have been realised and there is nothing that remains to be fulfilled. I am in Bliss."

One characteristic feature that is invariably found in every one of the keertans of Natanagopala Nayaki Swamigal is Guru-bhakti: devotion to the Acharya, Sri Vatapatra Arya. He expresses his heartfelt gratitude to the Guru, but for whose blessings he says he would be a miserable creature wallowing in the mire of Samsara. It was because of him that he was able to tread the royal road of Sri Vaishnavism and reap all benefits[22]. Ramabhadra became Natanagopala Nayaki[23] due to the grace of Vatapatra Arya who is really God Himself [24].

20. "கண்ணனைக்காணுதவென்றன் கண்களிருந்தென்ன."

21. "அன்னம் விஷமாயிருக்கிறதறிந்து கொள்ளாய் நாடி."

22. "வட பத்ரார்யரருளால் அடைந்தோம் இங்கே இந்நன்மை."

23. "வட பத்ராசாயி ஆசாரியரை வணங்கினேம்
வழி கிடைத்தது தோழீ
நடனகோபால நாயகியார் எனவே யிங்கே
நாமும் பேர் படைத்தோமே."

24. "वटपत्रशायि हॅये नटनगोपाल मॅनि
"வட பத்ராசாரியராய் வந்த மாலிருஞ்சோலை
நடனகோபாலா நம்பெருமானே."

The final conclusion of Nayaki Swamigal and his lasting advice is :

25 " Follow the path of my Guru
The great Vatapatra Arya
Mukti you are sure to get."

26 " Vatapatra Arya's path is the only safe path.
God Natanagopal is the only God."

25. "वटपत्रशायि वाट् चलेत् थिरम् मोक्षि "
26. "वटपत्रारिनु वाटूस् वाट् श्री
नटनगोपाल देवूस् देव् "।

INDEX OF SONGS

		Page
1.	Gurudhyān kāri monnu ...	4
2.	Monnu koṅgiḍi jānokaiki ...	10
3.	Sriman Nārāyaṇā āvire ...	16
4.	Bhakti dē Śri Hari ...	22
5.	Nām senku cekkur ...	28
6.	Seṅgo rhey pālana karoyi ...	34
7.	Mādhava Gōvindā Madhusūdanā ...	44
8.	Bhagavad bhakti kāri ...	54
9.	Phurarē Hari mī yēṭ ...	66
10.	Monnu mī saṅgusaiki ...	76
11.	Dēvuk bhakti karorē ...	106
12.	Saṅgares jalluvō ...	118

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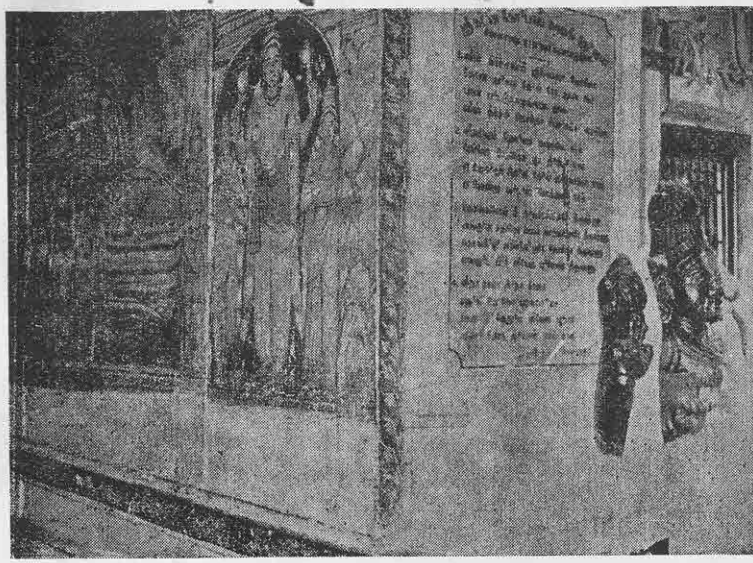
Sri Sadhuseelan K. Parameswaran, Secretary, Swami Vivekananda Rock Memorial Committee, Kanyakumari.

Sacred idol of Sri Nayaki Swamigal installed in the Perumal Temple, Meenakshipuram, Madurai-9



Stone panel of inscriptions of Namavalis of Sri Naya Swamigal in the Srinivasa Perumal Temple, Madurai-9

EXPLANATION OF MARKS

a	அ	अ		ṛi	ரு	ऋ		o	ஒ	ऑ
ā	ஆ	आ		ṛī	ரூ	ॠ		ō	ஓ	ओ
i	இ	इ		e	எ	ऍ		au	ஔ	औ
ī	ஈ	ई		ē	ஏ	ए		am	அம்	अं
u	உ	उ		ai	ஐ	ऐ		ah	அ:	अ:
ū	ஊ	ऊ			~	◌	Half-nasal.			

ka	க	क	dha	த⁴	ध
kha	க²	ख	na	ன / ந	न
ga	க³	ग	pa	ப	प
gha	க⁴	घ	pha	ப²	फ
ṅa	ங	ङ	ba	ப³	ब
ca	ச	च	bha	ப⁴	भ
cha	ச²	छ	ma	ம	म
ja	ஜ	ज	ya	ய	य
jha	ஜ⁴	झ	ra	ர	र
ña	ஞ	ञ	la	ல	ल
ṭa	ட	ट	va	வ	व
ṭha	ட²	ठ	s'a	ஶ	श
ḍa	ட³	ड	sha	ஷ	ष
ḍha	ட⁴	ढ	sa	ஸ	स
ṇa	ண	ण	ha	ஹ	ह
ta	த	त	ḷa	ள	ळ
tha	த²	थ	ḷha	ழ	ळ
da	த³	द	ksha	க்ஷ	क्ष

In Sourashtram language, there are short sounds such as எ and ஒ in Tamil. For Devanagari version, these are indicated by a crescent mark ◌ॅ as seen in the examples below :

के ke (long) கே	कॅ ke (short) கெ
को ko (long) கோ	कॉ ko (short) கொ

॥ ॐ ॥

श्री नटन गोपाल नायकि स्वामिनु कीर्तनान्

रागु : तुजावन्ती] [ताळु : आदि

कीर्तनॉ–1

पल्लवि

गुरुध्यान् कारि मॉन्नु तू सद्गुरुध्यान् कारि मॉन्नु (गुरु)

अनुपल्लवि

गुरु ध्यान् कारि श्री हरि तॅनोस् मॅनि हट्वि
तिरुमन्तूर् द्वय चरम श्लोकुन् अब्बै (गुरु)

चरणु

1. हरिरूप् अवयि मॉन्नु ध्यान् हाल् हरि रूप् अवयि मॉन्नु
हरिरूप् अवयि सद् गुरुध्यान् करॅतीस्
शरीर् सॉडि जॅय् फिरि अव्ना ह्ॅल्लुवाय् (गुरु)
2. खनिम् आशानु सोडि होनास्तॅ पॅनिम् आशानु सोडि
खनिम् आशानु सॉडि कान् नाक् हॉल्लॅ तू जॅय्
दॅनिम् सीन् न्हीस्तक हिॅय देवु हॉल्लुवाय् (गुरु)
3. पायॅं पॉडुस् अक्कि मॉन्नु मी तॉकॉ
पायॅं पॉडुस् अक्कि मॉन्नु
पायॅं पॉडुसुगुरुवुन्
पौॅयिर् पॉडि पायॅं पोड्
पायॅं पॉडॅतीस् करॅ पापुनु जाय् हरि (गुरु)
4. कटॅ झाड् सॉक पोडि फुळ्ळॉ करॅ
करुमुजाय् पायॅं पोडि
वटपत्रार्युनु वाट् येस् वैकुण्ठु
नटन गोपाल नायकि हॉल्लुवाय् (गुरु)

ஶ்ரீ நடனகோபால நாயகி ஸ்வாமினு கீர்த்தனுன்

கீர்த்தனை–1

துஜாவந்தி ராகு[3]] [ஆதி[3] தாளு

பல்லவி

கு[3]ருத்[4]யாந் காரிமொந்து தூ ஸத்
கு[3]ருத்[4]யாந் காரிமொந்து (கு[3]ரு)

அநுபல்லவி

கு[3]ருத்[4]யாந் காரிஶ்ரீ ஹரிதெநோஸ் மெநிஹட்வி
திருமந்தூர் த்[3]வய சரம ஸ்லோகு நப்[3]பை[3] (கு[3]ரு)

சரணு

1. ஹரிரூ பவயி மொந்து த்[4]யான் ஹால்
ஹரிரூ பவயி மொந்து
ஹரிரூ பவயிஸத் கு[3]ருத்[4]யாந் கரேதீஸ்
ஸரிர் ஸொடி[3] ஜெய் பி[2]ரி அவ்நா ரெஃய்லுவாய் (கு[3]ரு)
2. க[2]நிமா ஸாநு ஸோடி[3] ஹோநாஸ்தெ
பெநிமா ஸாநு ஸோடி[3]
க[2]நிமா ஸாநு ஸொடி[3] காந்நாக் ஹொல்லெ தூஜெய்
தெ[3]நிம்ஸீந் நீஃஸ்தக ரிஃயெ தே[3]வு ஹொய்லுவாய்
(கு[3]ரு)
3. பாய்ம்பொடு[3] ஸய்கிமொந்து மீ தொகொ
பாய்ம்பொடு[3] ஸய்கி மொந்து
பாய்ம்பொடு[3] ஸு கு[3]ருவுன் பாயிர் பொடி[3] பாய்ம்போட்[3]
பாய்ம்பொடெ[3]தீஸ் கரெ பாபுநுஜாய் ஹரி (கு[3]ரு)
4. கடெஜாஃட் ஸொக போடி[3] பு[2]ள்ளொ கரெ
கருமு ஜாய் பாய்ம்போடி[3]
வடபத்ரார்யுனு வாட்யேஸ் வைகுண்டு
நடன கோ[3]பால நாயகி ஹொய்லுவாய். (கு[3]ரு)

Ōm

ŚRIMAN NAṬANAGŌPĀLA NĀYAKI SWĀMIN SAṄKĪRTANĀN

KĪRTANO 1

Pallavi

Gurudhyān kāri monnu tū sad
Gurudhyān kāri monnu

Anupallavi

Gurudhyān kāri Śri Hari tenōs meni hatvi
Tirumantūr dvaya carama ślōkunabbai (Guru)

Caraṇu

1. Harirūpavayi monnu dhyān hāl
   Harirūpavayi monnu
   Harirūpavayi sadguru dhyān karetīs
   Śarirsodi jeyphiri avnā rheyluvāy (Guru)
2. Khanimāśānu sodi hōnāste
   Penimāśānu sōdi
   Khanimāśānu sodi kān nāk holle tū jey
   Denim sīn nhīstaka rhiyedēvu hoyluvāy (Guru)
3. Pāynpoḍus ayki monnu mī toko
   Pāynpoḍus ayki monnu
   Pāynpoḍusu guruvun pāynirpoḍi pāynpōḍ
   Pāynpoḍetīs kare pāpun jāy Hari (Guru)
4. Kaṭe jhāḍ soko pōḍi phuḷḷo kare
   Karumu jāy pāynpōḍi
   Vaṭapatrāryun vāṭyēs Vāikuṇṭu
   Naṭanagōpāla Nāyaki hoyluvāy (Guru)

KEERTAN 1

Pallavi

Think of Guru, O my mind,
Think for ever of the good Guru.

Anupallavi

Think of Guru in this wise
Think Sri Hari he Himself is,
From whom proceed the Mantras three—
Tirumantra and Dvaya, the Charamasloka
as well.

Charanam

1. By thy meditation, O my mind,
   To thee doth come the form of Hari :
   The form of Hari doth come indeed,
   If you but meditate on Guru good.
   And what is more,
   When this body thou dost leave and go,
   Sure no return is there for thee.
2. Thy love give up for food forbidden,
   And give up love for drink forbidden.
   Thy love for eating give up once
   And ear and nose do control well,
   Thou canst surely a God become—
   A God who always unchecked gives.
3. Hark, O mind ! At thy feet I fall,
   Again at thy feet do I fall.
   Fall at the feet of Guru and bow.
   And if one but bows,
   Dispelled soon will sins become.

4. Fall thou flat like a tree that's cut
   All the sins will go quite clean.
   Fall at the feet, to thee I say.
   Vatapatrarya's way for Vaikunth this is,
   Become thou canst Natana Gopal Nayaki.

The Greatness of the Sad-Guru is dealt with in this song. It is said that the Guru who teaches us the Mantras is Bhagavan Hari Himself. If we but meditate upon the Guru with proper control of the sense-organs and with complete abandonment of forbidden food and drink, we can easily cross the sea of Samsara and reach Vaikuntha from which there is no return.

The Guru has a very high and important place in India.

गुरुरेव परं ब्रह्म गुरुरेव परा गतिः ।

(Gururēva param Brahma Gururēva parā gati:) Guru is Supreme Brahman itself and Guru is the supreme goal—is what the Upanishads teach. That is again what the Smritīs say :

साक्षान्नारायणो देवः कृत्वा मर्त्यमयीं तनुम् ।
मग्नानुद्धरते लोकान् कारुण्यात् शास्त्र पाणिना ॥

(Saakshaannarayano dēva : kritvā martya-mayīm tanum, Magnaanudhdharate lokaan kārunyāt shāstrapānina.)

Bhagavan Narayana assumes a mortal form and lifts up, with Sastras as hand, the world submerged in the darkness of ignorance.

Periālvār declares : "பீதகவாடைப்பிரானர் பிரம குருவாகி வந்து."

[Nayaki Swamigal refers in this song to Tirumantram Dvayam Charama slokun. They are three Mantras. First is Tirumantra known as Ashtākshara which gives all the knowledge that a Vaishnava should have. The second is Dvaya, another Mantra with which the Upāya, Saranāgati by name, is performed. The third is Charama sloka which is in Gita (Verse No. 66, Chap. xviii) and which gives comfort and courage to us as the last word of Krishna.]

Guru is to be saluted and is to be meditated upon with devotion and respect. We must fall at the feet of the Guru without hesitation like a tree that is cut off in its trunk. Gurudhyān can give us God and salvation. Freedom from the trammels of Samsāra is sure to come. Once we go to Vaikuntha where we do eternal service (Kainkarya) to Sriman Narayana, there is no return to Samsāra. This is what the Alvars say about the help that God gives us : "சார்ந்த இரு வல்வினைகளும் சரித்து," "மாயப் பற்றறுத்துக் கொழுஞ்சோதி உயரத்துத் திருவடிக்கண் கூட்டினை."

Dhyana will be achieved only by penance - தபஸ் - tapas. Eating food permitted by the Sastras and avoiding that prohibited by the same must be scrupulously followed if we want Gurubhakti and Gurudhyana. Control of the sense-organs which run after the pleasures of

the world is also necessary for the success in dhyana.

Nayaki Swamigal handles the தமிழ்த்துறை "நெஞ்சொடு கிளத்தல்." He addresses his mind and falls at its feet to help him and make him think of Sad-Guru. In this he follows Nammāl-var who, in the first stanza of his Prabandham known as Tiruvaimozhi, addresses his mind and says :

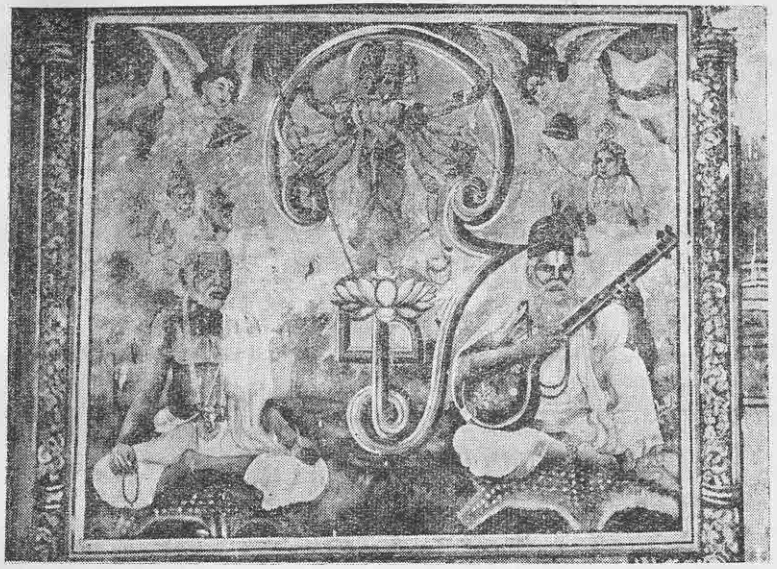
" உயர்வற உயர்நல முடையவன் யவனவன்
அயர்வறும் அமரர்கள் அதிபதி யவனவன்
மயர்வற மதிநலமருளினன் யவனவன்
துயரறு சுடரடி தொழுதெழு என் மனனே."

The difference is—Nammālvar asks the mind to fall at the feet of God and raise itself, whereas Nayaki Swamigal asks it to fall at the feet of Sadguru to do so.

Swamigal ends the song by reciting the name of His Guru Vatapatrarya and says there is no other way to Moksha than Gurudhyan. He concludes that one can become Natanagopal Nayaki. It has two explanations meanings : one can become as great a Bhakta as Nayaki Swamigal. The other is : one can become the Nayaki of Natanagopalan, the Dancing Cowherd of Brindhavan—the sweet-heart of Krishna and can enjoy Him as Radha and other Gopis did.

" தம்மையே நாளும் வணங்கித் தொழுவார்க்குத்
தம்மையே யொக்க வருள் செய்வர்."

Similar ideas are setforth by the Alvar as is portrayed in those lines above.



Sri Nayaki Swamigal with his contemporary, Kavi Venkatasuri Swami (left), author of "Sourashtra Sangeeta Ramayanu".

कीर्तनॉ–2

राग : नादनामक्रिया] [ताळ : आदि

पल्लवि

मॉन्नु कॉड्डिडि जानॉकैकि
मोक्षिकु वाटेस (मॉ)

अनुपल्लवि

पुन्नु पापुनु कर्लेत् गो दिन्नुगंडि नश्नकॉ

चरणु

1. मायि श्रीलक्ष्मि मॅनि तू जल्लॅ
मगे वरं देय् —मायि
गायिन् चॉर्विस्तॅनॉस् अंकॉ
बाप् ये गां जन्त धॅल्लॅ (मॉ)

2. गुरुवुन् सङ्गॅ वाट्टुं तू जॅय् सा
गोविन्दा दॅक्कुवाय् —गुरु
भुरुमु झाड् र्हकॅ रमॉ सॉकॉ मॉकॉ
करस्तॅ तॉकॉ धॅरुम् न्हारे बा (मॉ)

3. तॉरॅ हाल मी मॅळि दुक्कु पॉन्दरेस्
तू हिब्बॅतीस् जुडै —तॉरॅ
परम पदमुक् जजॅक आव्
पायॅं पॉडूस् तॉकॉमी अत्तॉ (मॉ)

4. वटपत्रार्यु चिन्तनाम् हरि
वैकुण्ठु सेरे —वट
कॅट्टॉ हिङ्डॉयि
नटन गोपाल् कृप थॉवि (मॉ)

கீர்த்தனை–2

நாத[3]நாமக்ரியா ராகு[3]] [ஆதி[3] தாளு

பல்லவி

மொந்நூ கொங்கி[3]டி[3] ஜாநோகைகி
மோக்ஷிகு வாடேஸ் (மொ)

அநுபல்லவி

புந்நூ பாபுநு கர்லேத் கோ[3]
தி[3]ந்நூ க[3]ம்டி[3] நஸ்நகொ (மொ)

சரணு

1. மாயி ஶ்ரீ லக்ஷ்மிமெநி தூ ஜல்லெ
மகே[3] வரம் தே[3]ய் —மாயி
கா[3]யிந் சொர்வேஸ்தெநொ ஸம்கொ
பா[3]ப் ஏ கா[3]ம் ஜந்த தெ[4]ல்லெ (மொ)

2. கு[3]ருவுந் ஸங்கெ[3] வாடும் தூ ஜெய்ஸா
கோ[3]விந்தா[3] தெ[3]க்குவாய் —கு[3]ரு
பு[4]ருமு ஜாஃட்[3] ரஃகெ ரமொ ஸொகொ மொகொ
கரஸ்தெ தொகொ தெ[4]ரும் நாஃரேபா[3] (மொ)

3. தொரெஹால் மீ பெ[4]ளி து[3]க்கு பொந்த[3]ரேஸ்
தூ ஹிப்[3]பே [3]தீஸ் ஜூடை[3] —தொரெ
பரம பத[3]முக் ஜஜெகாவ்
பாய்ம் பொடு[3]ஸ் தொகொமீ யத்தொ (மொ)

4. வடபத்ரார்யு சிந்தனும் ராஃரே
வைகுண்டு ஸேரே —வடபத்
கெட்டொ ஹிங்க[3] டொ[3]யி
நடன கோ[3]பால் க்ருப தொ[2]வி (மொ)

KĪRTANO 2

Pallavi

Monnu koṅgiḍi jānokaiki
Mōkshiku vātēs (Mon)

Anupallavi

Punnu pāpunu karlēt gō
Dinnu gamḍi naśnako (Mon)

Caraṇu

1. Māyi S'ri Lakshmi meni tū jalle
   Mage varam dēy —Māyi
   Gāyin chorvestenōsamko
   Bāp ē gām janta dhelle (Mon)

2. Gurvun saṅge vātum tū jeysā
   Govindā dekkuvāy —Guruvun
   Bhurumu jhāḍ rhake ramo soko moko
   Karaste toko dherum nhārē bā (Mon)

3. Torehāl mī bheḷi dukku pondarēs
   Tū hibbetīs juḍai —torehāl
   Parama padamuk jajekāv
   Pāyn poḍūs tokomīyatto (Mon)

4. Vaṭapatrāryu chintanām rhārē
   Vaikuṇṭu sērē —Vaṭa
   Keṭṭo hiṅgadoyi
   Naṭanagōpāl kṛipa thovi (Mon)

KEERTAN 2

Pallavi

Listen, my mind ! Give up thy rambling
The way to Moksha is this, and this alone is.

Anupallavi

Steeped in acts of sin and virtue
Thy days, in vain, do not pass.

Charanam

1. Mother is Lakshmi, know this well,
   The boons we ask, bestow She will,
   Our Father is He, the cows who pastured,
   This, your wealth, seize and take,
   Let all the world the witness be.

2. Go the way the Guru taught and see,
   Thou canst Govind really see.
   No virtue, my dear, is it for thee
   To make of me an unwise parrot
   That waits for days for cotton fruit
   And in the end does nothing get.

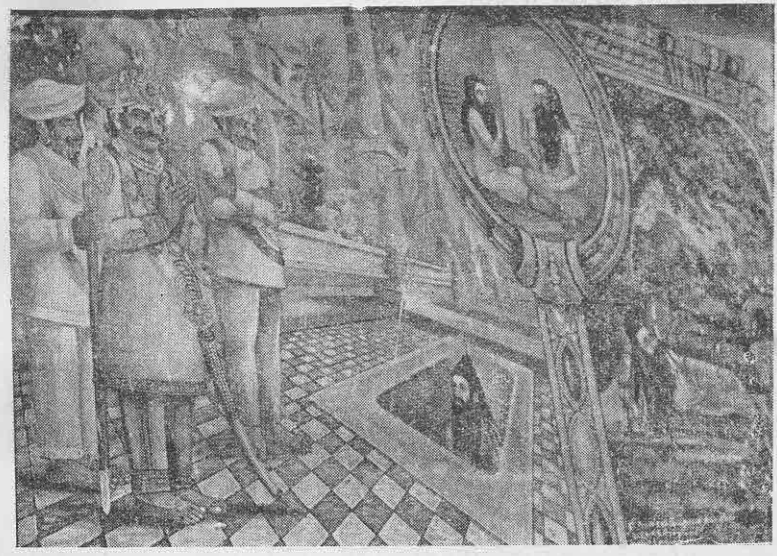
3. By thee I got only distress great,
   Good I get when stop thou dost :
   Come, we shall to Vaikunth go
   This instant I do salute Thee.

4. Think, my dear, of Vatapatra Arya
   For thee Vaikunth is there at hand.
   The Lord will sure ferry us across
   Natan Gopal His mercy show.

Nayaki Swamigal makes an appeal to his mind in this song also not to stray anywhere

and everywhere, but to take to the path to Vaikuntha. That is the path which the Guru shows. He teaches us to realise that Lakshmi is our Mother who will grant all the boons we desire and Lord Krishna is our father. Even as He looked after the cows at Brindavan and protected, He will take care of us.

He requests the mind to desist from the worldly acts of vice and sin and not to leave him disappointed in the end like the parrot in the cotton tree. For, the parrot for long waits in the hope of getting the fruit from the cotton tree and finally sees that the fruit bursts and dry cotton fibres are scattered and it is no fruit. Swamigal says that the joy of the world are like that and warns his mind not to be deceived by the external appearances of things. He falls at its feet and beseeches it to stop its ramblings. He advises it to meditate on Guru Vatapatrarya who will take him across the ocean of Samsara and lead to Vaikuntha: for Natanagopal, the Lord carries out the orders of His Bhaktas whom he considers as His own soul. ज्ञानी तु आत्मैव मतम् is Krishna's declaration.



(Left) The Raja of Sivaganga sealed off Sri Nayaki Swamiga in underground cellar to test his yogic powers.

(Right) After some days, the Swami was seen reclining in a grove near Madurai with a cobra spreading its hood over his head. (Painting in the Adhishtanam Shrine of Sri Nayaki Swami.)

कीर्तनॉ–3

रागु : मुखारि] [ताळु : चापु

पल्लवि

श्रीमन् नारायणा आविरे – दुसर्
दिक्कु न्ही तूस् गतिरे (श्री)

अनुपल्लवि

दुक्कुनु देय् पापुनु झुक्कु करिलेत् मी
दुक्कु पॉन्दिलेत् हिंयेसि – तू
मॉक् खॉब्बाक् कृप करस्तॅ
विक्कु पापुनवि मॉक् खय्लेत् हिंयेसि (श्री)

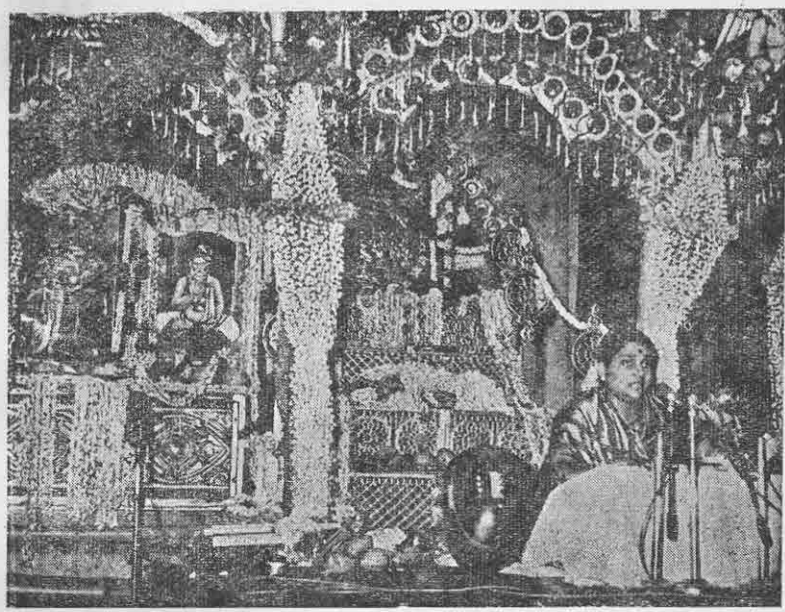
चरणु

1. रामा कृष्णा हरि गोविन्दा तू इसॉ
राक् अल्लेत् मी काय् करु – परं
धामा सहस्रनामा कृप सियॅत्
अवि तॉर् पदालु धॅरु (श्री)

2. धॅरन् मुसनि मॉन् धमरेस् मी काय् करु
देवु सङ्गेस् ये तॉकॉ – ये
मॉरन् उज्वावुनुक् बीज्हॉय् हिंये मॉन्नु
मोस् करॉरेस् मॉकॉ (श्री)

3. मोस् करॉरेस् मॉकॉ कॅण्टु भन्दिलि ये
मोन् हिब्बिहास्तिसॉ कारि – तॉकॉ
दास् होयास्तॅङ्कॉ दास् हॉय्किनु मी येट्
धन्युडु होस्तिसॉ कारि (श्री)

4. दाशरथे श्रीदामोदरा अच्युता
धाक् जास्तिसॉ सारे – यमॉ
धाक् जास्तिसॉ सारे – श्री
केशव नारायणा नटनगोपाला
कृप सारे (श्री)



Sankirtan discourse by Srimathi Sivananda Vijayalakshmi. The divine image of Sri Nayaki Swamigal is seen in the centre of Floral Pavilion.

கீர்த்தனை–3

மூகா[3]ரி ராகு[3]] [சாபு தாளு

பல்லவி

ஸ்ரீமந் நாராயணு ஆவிரே—து[3]ஸர்
தி[3]க்குநீ: தூஸ் க[3]திரே (ஸ்ரீமந்)

அநுபல்லவி

து[3]க்குநு தே[3]ய் பாபுநு ஜு:க்கு கரிலேத்மீ
து[3]க்கு பொந்தி[3]லேத் ரி:யேஸி—தூ
மொக் கொ[2]ப்பா[3]க் க்ருப கரஸ்தெ
விக்கு பாபுநவி மொக் க[2]ய்லேத்ரி: யேஸி (ஸ்ரீ)

சரணு

1. ராமா க்ருஷ்ணு ஹரி கோ[3]விந்தா[3] தூ யிஸொ
ராகல்லேத் மீ காய்கரு—பரந்
தா[4]மா ஸஹஸ்ர நாமா க்ருப ஸியெத்
அவிதொர் பதா[3]லு தெ[4]ரு (ஸ்ரீ)

2. தெ[4]ரன் முஸொனி மொந் த[4]மரேஸ் மீ காய்கரு
தே[2]வூ ஸங்கே[3]ஸ்யே தொகொ—ஏ
மொரநுஜ்வாவுநுக் பீ[3]ஜொ:ய் ரி:யே மொந்நு
மோஸ்கரொ ரேஸ் மொகொ (ஸ்ரீ)

3. மோஸ்கரொரேஸ் மொகொ கெண்டுப[4]ந்தி[3]லி யே
மொந் ஹிப்[3]பி[3] ரா:ஸ்திஸொ காரி—தொகொ
தா[3]ஸ் ஹொயாஸ்தெங்கொ தா[3]ஸொ:ய்கிநு மீயேட்
த[4]ந்யுடு[3] ஹோஸ்திஸொ காரி (ஸ்ரீ)

4. தா[3]ஸரதே[2] ஸ்ரீதா[3]மோத[3]ரா அச்யுதா
தா[4]க் ஜாஸ்திஸொ ஸாரே—யமொ
தா[4]க் ஜாஸ்திஸொ ஸாரே ஸ்ரீ
கேஸவ நாராயணு நடனகோ[3]பாலா
க்ருப ஸாரே (ஸ்ரீ)

KĪRTANO 3

Pallavi

Śriman Nārāyaṇā āvirē dusar
Dikku nhī tūs gatirē (Śri)

Anupallavi

Dukkunu dēy pāpunu jhukku karilēt mī
Dukku pondilēt rhiyēsi tū
Mok khobbāk kṛipa karaste
Vikku pāpunavi mok khaylēt rhiyēsi (Śri)

Caraṇu

1. Rāmā Kṛishnā Hari Gōvindā tū yiso
   Rāgallēt mī kāy karu Paran—
   Dhāma Sahasra nāmā kṛipa siyēt
   Avitor padālu dheru (Śri)
2. Dheran musoni mon dharmarēs mī kāy karu
   Dēvu saṅgēs yē toko ē
   Moranujvāvunuk bījhoyrhiye monnu
   Mōs karorēs moko (Śri)
3. Mōs karorēs moko keṇṭu bhandili yē
   Mon hibbirhāstiso kāri—toko
   Dās hoyāsteṅko dās hoykinu mī yēt
   Dhanyuḍu hōstiso kāri (Śri)
4. Dāśarathē Śri Dāmodarā Acyutā
   Dhāk jāstiso sārē—yamo
   Dhāk jāstiso sāre Śri
   Kēśava Nārāyana Naṭanagōpāla kṛipa eārē (Śri)

KEERTAN 3

Pallavi

Come, my lord Sriman Narayan ! Come
None but Thee my saviour is :
Refuge for me Thou alone art.

Anupallavi

Sins I committed that beget woe,
And sorrow deep I find myself in.
When wilt Thou Thy mercy show ?
The sins like poison are daily eating me.

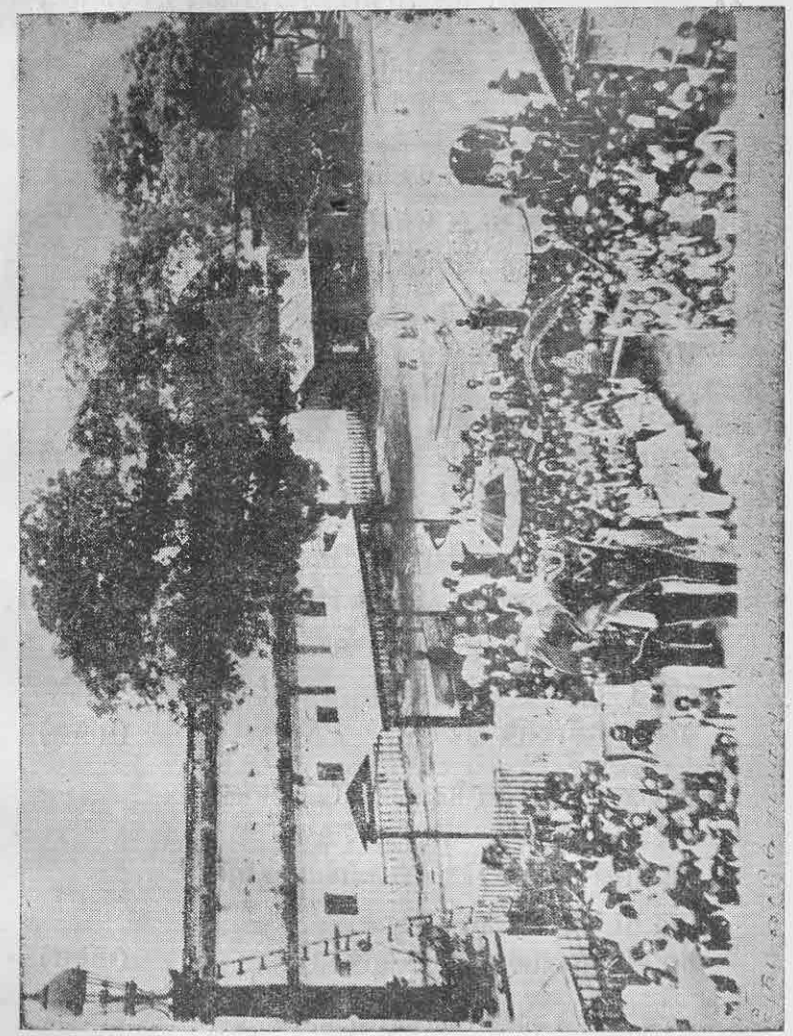
Charanam

1. Ram ! Oh Krishna ! Hari ! Oh Govind !
   If in wrath Thou too shouldst be,
   What is there that I, the poor, can do ?
   Lustre Great ! Lord of Thousand Names !
   Do Thou but show a glance of mercy,
   Come I will and Thy feet will seize.
2. My mind, my Lord ! is running wild.
   The mind beyond my control is.
   To Thee, my Lord ! my state I declare—
   My mind, the seed for birth and death
   Doth cheat and dupe the helpless me.
3. Deceive it does, as though an oath it's taken,
   Check it now with Thy mercy full,
   Prithee, My Lord, make me the slave
   Of those that are Thy servants good,
   And make me thus a blessed soul.
4. Ram ! Damodar ! Achyut Great !
   This fear of mine from Yama dispel.
   See, see this fear in full is dispelled soon.

Sri Keshav ! Narayan ! Natan Gopal !
Shower on me Thy mercy full.

Nayaki Swamigal makes an appeal direct to God, the Saviour in this song. He expresses his helpless state and declares Bhagavan Sriman Narayan is his only refuge. We can say he is making a Saranāgati at the feet of the Lord. To make a Saranāgati one must realise one's helplessness (अकिंचन्य) and with supreme faith (महाविश्वास) in the mercy of the Saviour, must surrender himself. He takes a decision to do what will be agreeable to Narayan (अनुकूलसंकल्प) and not to do anything which will displease Him (प्रतिकूलवर्जन). He calls for help as he is a victim to the ramblings of mind and prays for help to God to check the fleeting mind and keep it under control.

He makes a prayer to Narayan—a significant prayer that Bhagavan must make him a slave of His devotees. That is the crux of Vaishnava Religion. Devotion to God and Service to Him are the first step. Devotion to the devotees of God (Bhagavathas) and service to them are the highest end (पुरुषार्थ) which one should aspire for. "அடியார்க்கு என்னை ஆட்படுத்த விமலன்"; "அடியனை உன்னடியார்க்கு ஆட்படுத்தாய்"; "பரமனைப் பயிலும் திருவுடையார் எவர்களேனும் அவர் கண்டீர் எம்மையாளும் பரமர்களே."—This is the doctrine that the Alvars propound.



The memorable Palanquin Procession of Sri Nayaki Swamigal at Madurai in the year 1912. A view near Blackburn Square with citizens of Madurai.

कीर्तनॉ–4

रागु : श्रीरागु] [ताळु : चापु

पल्लवि

भक्ति दे श्रीहरि मत्तिर् उजॅस्तॅ फुरॉ
नित्यानन्द सुखमु पजॅ मॉकॉ नित्यानन्द सुखमु

अनुपल्लवि

रॅत्तुम् अर्जुनुकु ह्तॅत्तॉ वाट् येस् मॅन् मॉन्
नित्तॉ करॅनिहॉरे त्येस्
अत्तो मी मैलॉरेस्रे हरि हरि (भक्ति)

चरणु

1. हरि तॉक् गन्नारुकु शरीर् अव्नि न्हीस्तजाय्
फिरिसा मॉर् तोण् येटु हरि हरि फिरिसा
शरीर् धिल्ल सॉडॅ अर्जनुकु चरमश्लोक्
हरि तू सङ्गॅनि हॉरे त्येस्
धॅरि मी मैलॉरेस्रे हरि हरि (भक्ति)

2. आटक्षर् जन्नास्तॅन् येट् कॉट् तॉकॉ दॅक्कन्
वाट् दुस्रॉ से हॉरे मोक्षिकु वाट् दुस्रॉ
तेट् तॉकवि दॅक्कि पोट् भूक् न्हीस्तक् हॉय्लि
वाट् मी खॉब्बाक्मिळुरे कर्मु
गाट् मी खॉब्बाक्जळुरे हरि हरि (भक्ति)

3. नटन गोपाल कृष्णा तॉर हट्वन् मॉर् हट्वनुम्
नटनं करस्तॅ खॉब्बाकु गवि नचि-नटनम्
वटपत्राचारि हॉय कॅटॉ हिङ्गडन् अवॅ
वटपत्रसायि हरि श्री नटन गोपाल हरि हरि हरि (भक्ति)

கீர்த்தனை–4

ஶ்ரீராகு[3] [சாபு தாளு

பல்லவி

ப[4]க்தி தே[3] ஶ்ரீஹரி மத்தி ருஜெஸ்தெ பு[2]ரொ
நித்[2]யானந்த[3] ஸுகமு பஜெ மொகொ—நித்யானந்த[3]

அநுபல்லவி

ரெத்து மர்ஜுனுகு ரஃத்தொ வாடேஸ் மெந் மொந்
நித்தொ கரெனி ஹாரே த்யேஸ்
அத்தொ மீ மைலொரேஸ்ரே ஹரிஹரி (ப[4])

சரணு

(1)

ஹரிதொக் க[3]வ்நாருகு ஸரிரவ்நி நீஃஸ்த ஜாய்
பி[2]ரிஸா மொர் தோண் யேடு ஹரிஹரி—பி[2]ரிஸா
ஸெரிர் தி[4]ல்ல ஸொடே[3] அர்ஜ்ஜுனுகு சரமஸ்லோக்
ஹரிதூ ஸங்கே[3]னி ஹாரே த்யேஸ்
தெ[4]ரிமீ மைலொரேஸ்ரே ஹரி ஹரி (ப[4])

(2)

ஆடக்ஷர் ஜந்நாஸ்தெந் யேட்கோட் தொகொ தெ[3]க்கன்
வாட் து[3]ஸ்ரொ ஸேஹாரே மோக்ஷிகு—வாட் து[3]ஸ்ரொ
தேட் தொக[3]வி தெ[3]க்கி போட்பூ[4]க் நீஃஸ்தக் ஹொய்லி
வாட் மீ கொ[2]ப்பா[3]க் மிளுரே கர்மு
கா[3]ட் மீ கொ[2]ப்பா[3]க் ஜளுரே ஹரி ஹரி (ப[4])

(3)

நடன கோ[3]பாலக்ருஷ்ணதொர ஹட்வன் மொர்ஹட்வனும்
நடனம் கரஸ்தெ கொ[2]ப்பா[3]கு க[3]வி நசி—நடனம்
வடபத்ராச்சாரி ஹொய் கெடொ ஹிங்க[3]ட[3] நவே
வடபத்ரஸாயி ஹரி ஶ்ரீ நடனகோ[3]பால ஹரி ஹரி ஹரி (ப[4])

KĪRTANO 4

Pallavi

Bhakti dē S'ri Hari mattirujeste phuro [mu
Nityānanda sukhamu paje moko—Nityānanda sukha

Anupallavi

Rettum Arjunuku rhatta vātēs men mon
Nitto kareni hāre tyēs
Attō mī mailorēsrē Hari Hari (Bha)

Caraṇu

(1)

Hari tok gavnāruku S'ariravni nhīsta jāy
Phirisā mor tōṇ yētu Hari Hari—Phirisā
S'erir dhilla soḍe Arjunuku caramaślok
Hari tū sangēni hāre tyēs
Dheri mī mailorēsrē Hari Hari (Bha)

(2)

Āṭakshar jannāsten yēṭ kōṭ toko dekkan
Vāṭ dusro sēhārē mōkshiku—Vāṭ dusro
Tēṭ tokavi dekki pōṭbhūk nhīstak hoyli
Vāṭ mī khobbāk miḷurē—karmu
Gāṭ mī khobbāk jaḷurē Hari Hari (Bha)

(3)

Naṭanagōpāla Kṛishnā tora haṭvan mor haṭvanum
Naṭanam karaste khobbāku gavi naci—naṭanam
Vaṭapatrācāri hoy keṭo hiṅgaḍanave
Vaṭapatraśāyi Hari S'ri Naṭanagōpāla Hari Hari Hari
(Bha)

KEERTAN 4

Pallavi

Give, Sri Hari ! Devotion to Thee.
Births on earth I had enough.
Bliss eternal is now my goal.

Anupallavi

When in car did Arjun sink
Didst not Thou teach the way supreme
And lift his mind to act perform ?
That and that alone the way
Now I want for me Hari, Hari.

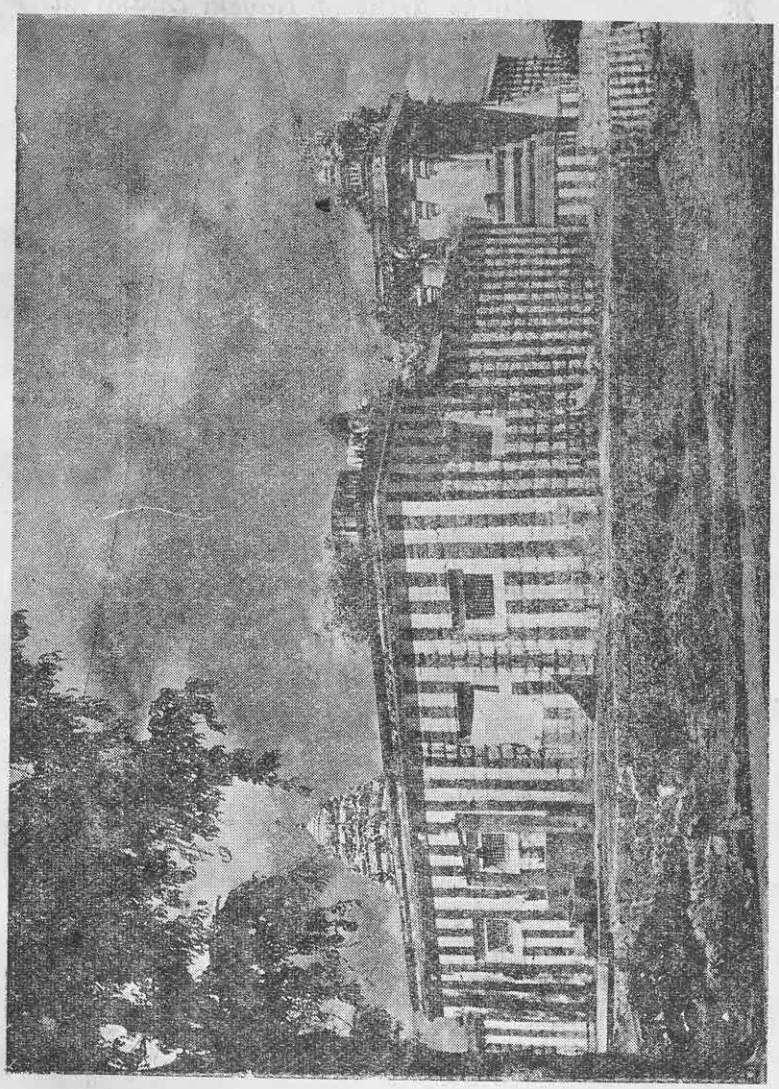
Charanam

1. For those, Hari ! that sing Thy praise,
Birth in bodies no longer come.
Turn and see my face, Hari ! Hari !
Do turn and see my face here,
To Arjun who in spirit and body sank,
Didst not Thou teach the Charama 'slok' ?
That and that alone of Thee,
Do I want now, Hari ! Hari !

2. There are men that Ashtākshar know not,
How can they see Thee here ?
Other than this is there a path ?
To Moksha straight is there a path ?
Having come and seen Thee there,
Free from hunger having become,
When am I to reach that path ?
When am I to burn the Karma-noose ?
Tell me when, O Hari ! Hari !

3. Natan Gopal, Oh Sri Krishna !
When Thy thought will dance in mind,
When 't will dance and sing and dance again
And me to redeem Thou didst come,
Assume Thou didst Vatapatra Arya's form,
Oh Hari ! Thou that slept on Banyan Leaf.

In this song Nayaki Swamigal makes a plaintive appeal to Hari and says he is tired of taking births in this world and yearns for Eternal Bliss. He reminds Bhagavan of the help He gave to Arjuna when the latter sank in the battle field, both in spirit and body and requests for similar help to him. Krishna taught the Charama Sloka which is the authority for the doctrine of Prapatti which is the only means of redemption for those devoid of knowledge and ability. The second half of Charama sloka states the supreme consolation and the protection from fear that the Bhagavan confers on the Saranāgata. Swamigal takes his stand on that promise of protection by Krishna and almost demands protection as if by right. Again another fundamental doctrine of Vaishnavism is stated here. That is: Moksha or freedom from birth and death is something that Sriman Narayana alone can give and no other God can. Others can give fleeting joy and transitory pleasures. Narayana can give that and also Eternal Bliss. When a Guru takes under his protective wings his disciple, the latter's protection is guaranteed. For Guru is Lord Narayan Himself.



Adhishtanam Shrine of Sri Nayaki Swamigal at Kaadakkinaru on the way to Alagarkoil. (Side view)

कीर्तनॉ–5

रागु : श्रीरागु] [ताळु : चापु

पल्लवि

नाम् शॅङ्कु चॅक्कुर् नमं धॅल् हियास्तॅङ्कॉ
नरकु बाद न्ही नचि गवॉरे – श्रीमन्
नारायणा मॅनि नचि गवॉरे (नाम्)

अनुपल्लवि

धूम् हॉय् जाय् ये शरीर् दुक्कुन् दिलेतु हय्
काम् सॅन्तॉ ये काम् चल्तॉ करॉ कर्मुनु जाय् (नाम्)

चरणु

1. सो सॅन्त सो हॉय् ये लोकुर् जिवॅस्तॅन् न्ही
सुख दुक्कुनु लाटुन् हिब्बि हस्तॅ न्ही
कास् सॅन्तॉ कास् मिव्ळि गडॅस्तॅम कै न्ही
कैङ्कर्यमु स्वरूप् करॉ फिर् जॅलुमु न्ही (नाम्)

2. मी मॅनि हेम् हल्निं कै मिळि अवस्तॅ न्ही
मी हरिदास् मॅल्नारुक् जॅलुमवस्तॅ न्ही
मी मॅल्लुवाय् श्रीहरि तॅकॉ सॅर्क होय्
मी मॅल्लिये राच्चालिनु सॅय्ल्वो स्वरूप काय हॉयेस् (नाम्)

3. कॅट चॅर्वाय् श्रीकेशवा मॅन् गवॉ गवॉ
केशवाक् गवियास्तॅनु कॅटॉ हिङ्कि हियास् त्ये सवॉ
वटपत्रार्युनु वाट् सॉडेत् गति न्ही अवॉ
वाट् येस् श्रीहरि नटन गोपालुक् बॉवॉ (नाम्)

கீர்த்தனை–5

ஶ்ரீராகு[3] [சாபு தாளு

பல்லவி

நாம் ஸெங்கு செக்குர் நமம் தெ[4]ல்ரிஃயாஸ்தெங்கோ
நரகு பா[3]த[3]நீஃ நசி க[3]வொரே—ஶ்ரீமந்
நாராயணு மெநி நசி க[3]வொரே (நாம்)

அநுபல்லவி

தூ[4]ம் ஹொய் ஜாய் ஏ ஸரீர் து[3]க்குன் தி[3]லேது ராஃய்
காம் ஸெந்தொ ஏ காம் சல்தொ கரொ கர்முனு ஜாய் (நாம்)

சரணு

(1)

ஸோஸெந்த ஸோ ஹொய் யேலோகுர் ஜிவெஸ்தென் நீஃ
ஸுக[2] து[3]க்குனு லாடுன் ஹிப்பி[3] ராஃஸ்தெ நீஃ
காஸ் ஸெந்தொ காஸ் மிவ்ளி க[3]டெ[3]ஸ்தெம கை நீஃ
கைங்கர்யமு ஸ்வரூப் கரொ பி[2]ர்ஜெலுமு நீஃ (நாம்)

(2)

மீ மெநி ஹேம் ஹல்நிம் கைமிளி யவஸ்தெ நீஃ
மீ ஹரிதா[3]ஸ் மெல்நாருக் ஜெலுமவஸ்தெ நீஃ
மீ மெல்லுவாய் ஶ்ரீஹரி தெகொ ஸெர்க்க ஹோய்
மீ மெல்லியெ ராச்சாலினு ஸெய்ல்வோ ஸ்வரூப் காய்
ஹொயேஸ் (நாம்)

(3)

கெட செர்வாய் ஶ்ரீகேஸவாமென் க[3]வொ க[3]வொ
கேஸவாக் க[3]வியாஸ்தெநு கெடொ ஹிங்கி[3]ரிஃயாஸ்
த்யே ஸவொ
வடபத்ரார்யுநு வாட் ஸொடே[3]த் க[3]தி நீஃ அவொ
வாட்யேஸ் ஶ்ரீஹரி நடனகோ[3]பாலுக் பொ[3]வொ (நாம்)

KĪRTANO–5

Pallavi

Nām śenku cekkur namam dhel rhiyāstenko
Naraku bāda nhī naci gavorē Śriman
Nārāyana meni naci gavorē.

Anupallavi

Dhūm hoy jāy ē śarīr dukkun dilētu rhāy
Kām sento ē kām caltokaro karmunu jāy (Nām)

Caraṇu

1. Sōsenta sō hoy ē lōkur jivesten nhī
   Sukha dukkunu lāṭun hibbi rhāste nhī
   Kās sento kās mivḷi gaḍestama kai nhī
   Kaiṅkaryamu svarūp karo phir jelumu nhī
   (Nām)

2. Mī meni hēm halnim kai miliyavaste nhī
   Mī Haridās melnāruk jelumavaste nhī
   Mī melluvāy Śri Hari teko serka hōy
   Mī melliye raccālinu seylvō svarūp kāy hoyēs
   (Nām)

3. Keṭa cervāy Śri Kēśavā men gavo gavo
   Kēśāvāk gaviyāstenu keṭa hiṇgi rhiyās tyē savo
   Vaṭapatrāryunu vāṭ soḍēt gati nhī avo
   Vāṭyēs Śri Hari Naṭanagōpāluk bovo (Nām)

KEERTAN 5

Pallavi

To mark and name, Conch and Discus, who take resort,
For them no torture is in Hell.
With the name of Sriman Narayan in the lips,
Dance and sing, dance and sing again.

Anupallavi

To smoke this body turns that yields only distress,
With all the acts you do,
Do this one also, sins will go.

Charanam

1. Adding a hundred to a hundred again,
   No one ever in this world flourished :
   Never do cease the waves of joy and woe.
   Of what avail is it if you add,
   Coin to coin and bury them deep ?
   Render to God ever His service,
   Birth no more will befall you.

2. Vaunt you may 'I am great',
   But by this boast nothing you get.
   They get no births who think but once
   'Slave I am of Hari the Great',
   You may say 'I' in pride,
   By that you try to equal Hari.
   See the demons who spoke of 'I'
   Their forms what end overtook.

3. Indeed the shore you can reach
Sing the name of Keshav, Sing,
Many sang Keshav and the shore they reached,
To this, there are witnesses true.
No path is there for all of you,
Other than the one Vatapatrarya showed,
Come; you all, take to it.
This and this alone is the path—
Do chant the name of Hari Natanagopal.

This song lays emphasis on the rites and rituals that are found in Vaishnavism and is an effective reply to the pseudophilosophers who say that inner purity alone counts and not external symbols. Nayaki Swamigal emphatically declares that those who wear the caste mark (nāmam), who bear the names of Hari and who also bear the marks of the holy weapons of God—Sankha and Chakra—will never go to Hell and the tortures of Hell are not for them. He even seems to suggest the external symbols are enough to keep them away from Hell, even Bhakti is not necessary. He says—just repeat the name of God and the road to Hell is at once blocked. You need not even have the faith which is said to be necessary for all religious acts. Do this also as you do so many other acts; this will redeem you: is Swamigal's message. He pities the people who are adding by hundreds and

Vast audience of devotees at the discourse by Sivananda Vijayalakshmi in Adiveethi of Sri Meenakshi Temple, Madurai.

hoarding coins after coins and burying them to keep them safe, and warns them all that will not save them.

Another important warning is given that people must get rid of the ego and the consequential pride and conceit. For the ego and pride will only make them demoniac by nature and will not save them. There is only one God—Sriman Narayana, who can say 'I'. If you say 'I' you want to imitate Him and you are only bringing about your fall. What you must practise is—say I am the slave of Hari—Haridas. For Haridas is never born again in this world and his place in Moksha is assured. To become a Haridas you need not do anything difficult. Just repeat the name of God. This is what my Guru Vatapatrarya did himself and taught others—says Nayaki Swamigal and requests us all to do so and earn the Grace of the Guru, earn the Grace of Natanagopal and earn Eternal Bliss. He declares emphatically this is the only path for Salvation which many took and His Guru taught.

कीर्तनॉ–6

रागु : मोहनम्] [ताळु : चापु

पल्लवि

सॅङ्गॉ ॅर्ह्य् पालन करॉयि श्रीरङ्गनमसु
सेङ्गॉ ॅर्ह्य् पालन करॉयि (सॅङ्गो)

अनुपल्लवि

अङ्गुनु तुमि हुंगि धुळ्ळेत्
आत्मभेद् जन्नार्हियॅत् भॅय्स्
हिंगिलवै यॅमुक् काय् संगन् तुमि
काय् संगन् काय् संगन् होय् त्येवेळ् (सॅङ्गो)

चरणु

1. वत्तानुं गो दिन्नु जवळ्ळेत् र्हियेत् वाटब्बैकि
वत्तानुं गो दिन्नु जवळ्ळेत्
सॅत्तुलो ये सेस्तॅ निजं मॅनि
रॅत्तुमु थॅब्बर्जुनुक् हरि
भक्ति कार् मॉकॉ मुक्ति ढॅवुस् मॅनि
सॅत्तुकन् संग़िरेस् कॉङ्किकु (सॅङ्गो)

2. पापुनस्कि हॅना धमयि मॉर बापु नमंहाल्
पापुनस्कि हॅना धमयि
जीपु होरु खॉब्बिमु ये नमम्
तूपु दाळ् भात् सॉकनळ्लेत् र्हियेत्
सापुहोरु निंजिरॅस्तॅनॉ कृप
सायि रॅङ्ग सायि कॉङ्किकु (सॅङ्गो)

கீர்த்தனை–6

மோஹன ராகு[3]] [சாபு தாளு

பல்லவி

ஸெங்கொ[3] ரெஃய் பாலந கரொயி ஶ்ரீரெங்க[3] நமமு
ஸெங்கொ[3] ரெஃய் பாலந கரொயி.

அநுபல்லவி

அங்கு[3]நு துமி ஹுங்கி[3] து[4]ள்ளேத்
ஆத்ம பே[4]த்[3] ஜந்நாரிஃயேத் பெ[4]யிஸ்
ஹிங்கி[3]லவை யெமுக் காய்ஸங்க[3]ன் துமி
காய் ஸங்க[3]ன் காய்ஸங்க[3]ன் ஹோய் த்யேவேள் (ஸெ)

சரணு

(1)

வத்தானும் கோ[3] தின்னு ஜவள்ளேத் ரிஃயேத் வாடப்பை[3]கி
வத்தானும் கோ[3] தின்னு ஜவள்ளேத்
ஸெத்துலோ யே ஸேஸ்தெ நிஜம் மெநி
ரெத்துமு தெ[2]ப்ப[2]ர்ஜுனுக் ஹரி
ப[4]க்தி கார் மொகொ முக்தி தெ[3]வுஸ் மெநி
ஸெத்துகன் ஸங்கி[3]ரேஸ் கொங்கிகு (ஸெ)

(2)

பாபுநஸ்கி ராஃநா த[4]மயி மொர பா[3]பு நமம் ஹால்
பாபுநஸ்கி ராஃநா த[4]மயி
ஜீபுஹோரு கொ[2]ப்பி[3]மு யே நமம்
தூபு தா[3]ள் பா[4]த் ஸொக நவ்லேத் ரிஃயேத்
ஸாபு ஹோரு நிஞ்ஜிரேஸ்தெநொ க்ருப
ஸாயி ரெங்க[3] ஸாயி கொங்கிகு (ஸெ)

3. ये जॅलुं जियेत् कोन् जॅलुंकि ये जॅलुमूस् चॉक्कट्
ये जॅलुं जियेत् कोन जॅलुंकि
फ्रिरि जॅलुमव्ना ह्स्तिक वाट्
ये जॅलुमूस् सॅय्ल्वॉ सॅय् चलेत्
बीज् हॉय् ह्रियॅ हट्वन् जॅळिजाय्
श्री जानकि रमण कॉङ्किकु (सङ्गे)

4. पटनं करो पाँय् पॉडुस् मी तुंकॉ परंधाम नममु
पटनं करो पाँय् पॉडुस् मी तुंकॉ
हुटन् देनास्तक् कल् ह्रियॅ मायाक्
कटितकै ये भगवत् नममु
हुटि नचि गवॉ नटनगोपालवि
कॅटॉ हिंगडै कॉङ्किकु (सङ्गे)

(3)

ஏஜெலும் ஜியெத் கோன்ஜெலும்கி ஏஜெலுமூஸ் சொக்கட்
ஏஜெலும் ஜியெத் கோன் ஜெலும் கி
பி²ரி ஜெலுமவ்நா நாஸ்தக வாட்
ஏ ஜெலுமூஸ் ஸெய்ல்வோ ஸெய் சலேத்
பீ³ஜ் ஹொய் ரிஃயே ஹட்வன் ஜெளிஜாய்
ஶ்ரீ ஜானகி ரமண கொங்கிகு (ஸெ)

(4)

படனம்கரோ பாய்ம்பொடு³ஸ் மீ தும்கொ பரந்தா⁴ம நமமு
படனம்கரோ பாய்ம்பொடு³ஸ் மீ தும்கொ
ஹுடன் தே³நாஸ்தக் கல்ரிஃயே மாயாக்
கடி தகையே ப⁴க³வந் நமமு
ஹுடி நசி க⁴வொ நடனகோ³பாலவி
கெடொ ஹிங்க³டை கொங்கிகு (ஸெ)

KĪRTANO-6

Pallavi

Seṅgo rhey pālana karoyi S'ri Renga namamu
Seṅgo rhey pālana karoyi.

Anupallavi

Aṅgunu tumi huṅgi dhuḷḷēt
Ātmabhēd jannārhiyēt bheis
Hiṅgilavai yemuk kāysaṅgan tumi
Kāysaṅgan kāysaṅgan hōy tyēvēḷ (Seṅgo)

Caraṇu

(1)

Vattānumgō dinnu javaḷḷēt rhiyēt vāṭ abbaiki
Vattānumgō dinnu javaḷḷēt
Settulō yē sēste nijam meni
Rettumu thebbarjunuk Hari
Bhakti kār moko mukti devus meni
Settukan saṅgirēs koṅkiku (Seṅgo)

(2)

Pāpunaski rhānā dhamayi mora bāpu namamhāl
Pāpunaski rhānā dhamayi
Jīpuhōru khobbimu yē namam
Tūpu dāḷ bhāt sokanavlēt rhiyēt
Sāpuhōru niñjiresteno kṛipa
Sāyi Reṅgasāyi koṅkiku (Seṅgo)

(3)

Ē jelum jiyēt kōn jelum ki ē jelumūs cokkaḍ
Ē jelum jiyēt kōn jelum ki
Phiri jelum avnā rhāstaka vāt
Ē jelumūs seilvo sēi calēt
Bīj hoy rhiye haṭvan jeḷi jāy
S'ri Jānakiramaṇa koṅkiku (Seṅgo)

(4)

Paṭanam karō pāyn poḍus mī tumko Parandhāma namamu
Paṭanam karō pāyn poḍus mī tumko
Huṭan denāstak kalrhiye māyāk
Kaṭi takai ē Bhagavat namamu
Huṭi naci gavo Natanagōpālavi
Keṭo hiṅgaḍai koṅkiku (Seṅgo)

KEERTAN 6

Pallavi

With you will be and save you all,
Sri Ranga's name
With you will be and save indeed.

Anupallavi

Sleep and drowse if you do
And Atma's difference perceive not,
When on buffalo riding fast
Yama doth come, the Lord of Death,
What can be the word of yours?
What, indeed, can, then, you do?

Charanam

1. If days, with words, you spend in vain,
The way of escape can you find?
Days, with words, in vain you spend.
"In the end doth soul exist",
To Arjun in chariot then Hari spake.
"Do My Bhakti with all the heart,
Release I shall, in time, you all"—
Thus He spake the Truth to all.

2. All the sins will melt away
Mention but my Papa's (Sri Ranga's) name
All the sins will surely melt.
This name, if ever, in lips you have,
Like ghee and dhal and rice with love,
The grace of God on Serpent-couch
To one and all, will truly come.
Sri Rang-saayi, all will bless.

3. When this doth go, what birth will come
Beyond our ken this always is.
Good indeed is this birth.
When this doth go, what birth, who knows?
The way by which no birth will come
In this birth find it out,
When, with care, you move about,
The seeds of evil thoughts will get fried,
Sri Janaki-Ramana is for all.

4. Do chant, I beseech, all of you,
The holy name of Parandhaam.
Do chant, I beseech, all again.
The roots of Maya that keep you bound

Bhag'van's name will surely cut.
Rise and dance, sing and dance,
Natanagopal Himself comes,
One and all, redeem He will.

Sri Natanagopala Nayaki Swamigal has sung many keertanas in which he describes the greatness of Bhagavannama, its efficacy to ward off all evil, and its potency to confer Moksha, the Highest Goal. Following the footsteps of Tondar-adippodi Alvar, who swears by the name of Lord Ranganatha alone, though Vishnu has several other names, Nayaki Swamigal also in this keertan enjoys the name of Ranganatha or Rangasaayee.

Pallavi

"Sengo rhey paalana karoyee" (original Sourashtram language)—[The name of Lord Ranganatha will be with all and save all] is the burden of the song.

Anupallavi

In the Anupallavi, Swamigal sounds a note of timely warning by asking the people what they will do when Yama, the mighty God of Death comes down riding on his frightful he-buffalo. He advises them not to doze or sleep forgetting that there is something as death, but asks them to know that the body is not the soul and that the soul survives the body. If they do not have some Punya to their credit, how can

they face Yama and how can they escape from his noose?

Charanam

1. God has given man body and limbs so that he may use them in the service of God. The tongue is there to praise Kesava—"जिह्वे कीर्तय केशवम्" is what Kulasekhara Alvar sings. But man abuses it in idle talk and useless gossip. Swamigal asks the people to know that Sri Krishna had taught Arjuna that the body is liable to perish and the soul alone is imperishable; and He asked Arjuna to worship Him with devotion.

"मन्मना भव मद्भक्तो मद्याजी मां नमस्कुरु।
मामेवैष्यसि युक्त्वैवं आत्मानं मत्परायण:॥

(Fix your mind on me and worship me with devotion. Propitiate me and bow to me. If you devote thyself to me, you will surely attain me.)

Swamigal says: "Bhakti kaar moko, Mukti devus meni settukan sangires." (original Sourashtram language).

2. In this stanza, Nayaki Swamigal advises people to have always the name of Lord Ranganatha on their lips and thus nourish the Atma even as one nourishes the body with rice and dhal, ghee and curd. Nammalvar sings:

"உண்ணும் சோறும் பருகுநீரும்
தின்னும் வெற்றிலையும் எல்லாம் கண்ணன்"

(Sri Krishna or even His name is the nourishing food, life-giving water and pleasure-giving

luxury in the form of betel-leaves). The Rishis said:

"पाथेयं पुण्डरीकाक्ष नाम सङ्कीर्तनामृतम्"

(The nectar of the chanting of the Lotus-eyed Vishnu is the food on the way.)

3. Nayaki Swamigal feels sorry that men do not listen to his words and so pleads with them as follows: By some good fortune you are born now as human beings. Who knows what will be the next birth that you will have consequent to your acts, good and bad? "Ye jelum jiyet kon jelum ki" (original Sourashtram language). He asks them not to lose the golden opportunity, but busy themselves doing good acts which will annihilate the sins and get them Moksha.

4. In conclusion he almost falls at the feet of men and begs them to repeat the names of Bhagavan since redemption lies only in His name, and to sing and dance. Natana Gopal will come. Natana Gopal here may mean the dancing cowherd-Krishna. Or it may mean Bhakta and Acharya Natana Gopal Swami himself; that is, Nayaki Swamigal will come for their redemption. Sri Krishna in the form of Nayaki Swamigal will turn away His Maya and carry them across the Ocean.

कीर्तनॉ–7

रागु : भैरवि] [ताळु : आदि

पल्लवि

माधव गोविन्दा मधुसूदना
मगरेस् मी तॉर् पदाल् मधुसूदना (माधव)

अनुपल्लवि

यादव कुलम्मु उजि भूतकि दूत् पीकिन् मरॅ
श्रीधरा श्रीरामकृष्णा दे पदाल् मॉकॉ हरिकृष्णा (माधव)

चरणु

1. कित्कतू राकल्येतिन्नु सॉण्णा मी कृप
सा येट् अत्तॅङ्गुट् जॅलुं खण्णा मी (कित्क तू)
उत्कि हेड् जॅल्मुनुमूळु उत्कन् मॉर् हाल् होय्कि खेळु
कित्क दिन् अंगुन् मी सवु वॅत्किलेत् कोनक् र्हवु मी
(माधव)

2. किस तू करॅतिन्नु कर्वायिस् येट – श्री
केशवा ये काय् मॅन् पुसुनार् कोन् से येट् (किस तू)
नसरेस् कर्मुनु मॉकॉ नसॅति कायवै तॉकॉ
पिस तॉर् होरु दे मॉकॉ यिसॉ राक् हॅन् होय्हॉं तॉकॉ
(माधव)

3. नटनगोपाल कृष्णा राघवा – तॉर
नाचेट् सवेन् कॉङ्गाल होय् राघवा (नटन)
वटरेस् मॉकॉ ये सरीर वट होस्ते खॉम्बाक धरीर्
सुटुना हिंयॅस्तॅ डुक्कु सुट्टस्तक् कार् तूस् मॉकॉ दिक्कु
(माधव)

கீர்த்தனை–7

பை⁴ரவி ராகு³] [ஆதி³ தாளு

பல்லவி

மாத⁴வ கோ³விந்தா மது⁴ஸூத³னா
மக³ரேஸ் மீ தொர் பதா³ல் மது⁴ஸூத³னா (மா)

அநுபல்லவி

யாத³வ குலம்மு உஜி பூ⁴தகி தூ³த் பீகின் மரெ
ஸ்ரீத⁴ரா ஸ்ரீராமக்ருஷ்ண தே³பதா³ல் மொகொ
[ஹரிக்ருஷ்ண (மா)

சரணு

1. கித்கதூ ராக³ல்யேதிந்நு ஸொண்ணுமீ—க்ருபஸாயேட்
அத்தெங்கு³ட் ஜெலும் க²ண்ணுமீ—(கித்கதூ)
உத்கிஹேட்³ ஜெல்முனு மூளு உத்கந்மொர்ஹால்
[ஹோய்கி கே²ளு
கித்கதி³ன் அங்கு³ன் மீ ஸவு வெத்கிலேத்
[கோனக் ரஃவுமீ (மா)

2. கிஸதூ கரெதிந்நு கர்வாயிஸ் ஏட்—ஸ்ரீகேஸவா யே
காய்மென் புஸுனர் கோன்ஸே யேட்—(கிஸதூ)
நஸரேஸ் கர்முநு மொகொ நஸெதி காயவை தொகொ
பிஸதொர் ஹோரு தே³மொகொ யிஸொ ராக்ராஃன்
[ஹோய்ஹா தொகொ (மா)

3. நடனகோ³பால க்ருஷ்ண ராக⁴வா—தொர் நாசேட்
ஸவேந் கொங்கா³ல் ஹோய் ராக⁴வா—(நடன)
வடரேஸ் மொகொயே ஸரீர் வடஹோஸ்தே
[கொ²ப்³பா³க் த⁴ரீர்
ஸுடுநா ரிஃயெஸ்தெ து³க்கு ஸுட்டஸ்தக் கார் தூஸ்
[மொகொ தி³க்கு (மா)

KĪRTANO–7

Pallavi

Mādhava Gōvindā Madhusūdanā
Magarēs mī torpadāl Madhusūdanā (Mā)

Anupallavi

Yādava kulammu uji Bhūtaki dūt pīkin mare
Śridharā Śri Ramakrishnā dē padāl moko Hari Krishnā (Mā)

Caraṇu

(1)

Kitka tū rāgalyētinnu soṇṇamī kṛipasā yēt
Attenguḍ jelum khaṇṇa mī (Kitka)
Utkihēḍ jelmunu mūḷu utkan morhāl hōyki khēḷu
Kitka din aṅgun mī savu vetkilēt kōnak rhavu mī (Mā)

(2)

Kisa tū karetinnu karvāyis ēt Śri Kēśavā yē
Kāymen pusunār kōnsē yēt (Kisatū)
Nasarēs karmunu moko naseti kāyavai toko
Pisa torhōru dē moko yiso rāk rhānhōyhā toko (Mā)

(3)

Naṭana gōpāla Kṛishnā Rāghavā tor nāceṭ
Savēn koṅkhāl hōy Rāghavā (Naṭana)
Vaṭarēs moke ye śa-rīr vaṭahōstē khobbāk dharīr
Suṭunā rhiyeste dukku Suṭṭastak kār tūs moko dikku (Mā)

KEERTAN 7

Pallavi

Madhav ! Govind ! O Madhusudan !
Thy feet, I beg, O Madhusudan !

Anupallavi

Thou didst rise from Yadav-race,
The milk of Pootana Thou didst drink,
And Thou didst slay her straight,
Sridhara ! O Sri Rama Krishna !
Thy feet, do give me, Hari Krishna !

Charanam

1. However irate Thou may'st be
Abandon Thee, never I will.
Thy eye of mercy, turn on me
No more birth I shall take.
Cut out this my root of birth
Beyond me is this routing play.
Yet how many days am I to wait ?
If Yama comes, how bear can I ?

2. As thou likest, Do Thou here ;
O Sri Keshav ! Here this act,
Who can question what Thou dost ?
Spoiling me, the Karmas are ;
My fall, to Thee, is of what avail ?
Thyself make me mad of Thee.
Canst Thou have such ire on me ?

3. Natana Gopal ! Raghava ! Krishna !
Thy sport here,
Raghava ! Who can see it through ?
Me doth crush this body vile,
This world me, when will leave ?
This ghastly grief that dogs me still
Wipe it out, do wipe it out.
Thou alone my refuge art.

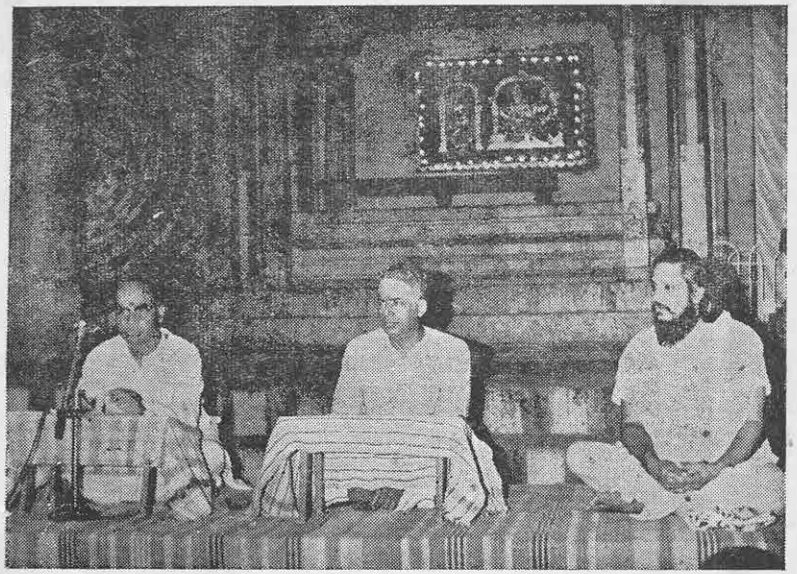
In this keertan Nayaki Swamigal makes a moving appeal to the Lord. He confesses that he has been the perpetrator of innumerable sinful deeds from time immemorial and there is nothing unjust if the Lord is angry with him and punishes him for them. He propitiates Sri Krishna by repeating His several names and says : 'O My Lord Krishna ! Do not think of my sins. But think of the innate quality of mercy Thou hast. Again of what avail is my suffering to Thee ?

Pallavi

He makes a prayer to the Lord accosting Him by three of His names, which are very significant and purposeful.

The first name is Madhava—the consort of Lakshmi. That is a reminder to Him that the Divine Couple, Lakshmi and Himself i.e. Narayana are the parents of all beings and so they are not orphans. There is also another

At the Annual Aradhana Celebrations of Sri Nayaki Swamigal, Sri Kripananda Variar Swami Presiding over the Musical discourse by Smt. Sivananda Vijayalakshmi.



At the Annual Aradhana Celebrations of Sri Nayaki Swamigal, Sri N. Mahalingam, President, Sri Ramalinga Mission, Madras, presided and Sri N. Giridhari Prasad addressed, Sri Swami Santananda is on the right.